Kine WEEKLY

Tax: Rank Studio Plans Modified

–See Page 3

WHAT WERE YOU DOING ON JUNE 22, 1934?

Can't remember? Well, a few thousand Londoners can — because they were present at the first British showing of the first never-to-be-forgotten "Thin Man" hit at the Empire! And they — or a few thousand like them — are experiencing the same gay thrill today, as a brand new, grand new "Thin Man" begins! Your crowds, too, happily await the day you open with...

WILLIAM POWELL · MYRNA LOY

IN METRO-GOLDWYN-MAYER'S

"SONG OF THE THIN MAN"

WITH **KEENAN WYNN** · DEAN STOCKWELL · PATRICIA MORISON

PHILIP REED · LEON AMES · GLORIA GRAHAME · "ASTA"

KINEMATOGRAPH WEEKLY

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THE WASHINGTON MEETING

THE scene shifts to Washington. We may be quite certain that films will be a major item in the talks between the U.S. Department of State and the British spokesmen, headed by Sir Wilfrid Eady.

Meanwhile, another week has passed, and no new films have arrived in England.

The kinemas are therefore one week nearer that critical moment when reissues have run dry and when the trickle of British product will prove unmistakably inadequate.

During that week Walter Fuller and the C.E.A. have issued a spirited appeal to the Prime Minister to reconsider a tax which, it is almost certain, will prove nothing but an embarrassment during the Washington talks.

In that time, too, the British Film Producers' Association has come out in rather tepid support of the C.E.A. attitude, and has called for a meeting of its joint committee with the M.P.A. of America.

One thing we must bear in mind; the British film tax was a political shock to the American nation. They gave us a loan and they did not expect to be taxed out of their trading in a key industry. A study of the American Press shows how deeply they resent the tax, and how they regard it as symptomatic of much greater problems.

To British officialdom it seems that film matters are just film matters. To the Americans they are fundamental.

It is obvious, therefore, that film trading is now a major counter in an argument much, much greater even than the importance of the Trade itself.

It is certain that the Americans will want some sort of guarantee that similar taxes will not be clamped on again. They may get it.

Meanwhile, we can only hope that intelligent compromise will be reached.

THERE is a growing feeling in London as I write that the film tax crisis will have been resolved by the end of this week.

It is taken for granted that the severity of the duty has already been firmly emphasised in Washington during the talks between the British spokesmen and the U.S. Department of State.

It is fair to add that my well-informed political correspondent considers that this view, which is strongly held in Wardour Street, is on the optimistic side.

We shall see.

LORD Beaverbrook has fallen out of love with the film business, in which he once had very substantial interests.

It is quite obvious from reading his important and highly successful newspapers that Shoe Lane is spreading itself in a mood of sharp criticism of our Industry.

His lordship seems to have three main arguments. First, the voice of his leader writer is loud in support of the 75 per cent. film tax—in no circumstances should the country give in on this.

SECONDLY, he is scornful of the earnings of British films in America, a view which is thought by Wardour Street to reflect his critical appraisal of the Rank group and its attainments.

Thirdly, Lord Beaverbrook is at the moment impressed with the word "slump." In this, as a good Conservative, he is perhaps cocking a thoughtful eye at the Socialist Government. Anyway, it is a fact that his papers are reminding their readers that the hotel business is not what it was, that seaside accommodation is not fully booked, that restaurants have tables to spare and that kinemas are nearly empty.

THE film Trade is only concerned with the kinema end of his slump talk, and I must say at once that a story headed "Sun Sets Over the Kinemas," by David Lewin, in Tuesday's *Daily Express*, struck me as containing as many inaccurate generalisations as are usually crowded into stories in the popular Press.

The theme is the familiar one. Film business is bad; the box-office is drooping; crowds are staying away.

Writes Lewin: "5,000 kinemas will each take £1,000 less at the box-office this month. In mid-July 25 millions a week paid to see films, by mid-August only 12 millions are taking the trouble."

HOW on earth does this reporter produce these "facts"? The only people in the world who possess these figures, if they are figures, are Customs and Excise officials.

As the Trade knows, customs figures usually emerge three months later, so I should think the first authentic figures about mid-August business could reasonably be expected in November.

Lewin cannot possibly claim that such a figure is anything more than intelligent (or unintelligent) guess work. His suggestion that the average kinema is dropping £1,000 a month is fatuous.

Meanwhile, his master's voice is not helping this Industry.

LONG

THE tax crisis is quite bad enough on its own, and things have not been helped by the hysterics of some of the American commentators.

The loudest and least restrained of these, as you would expect, is poor old Billy Wilkerson, editor and owner of the *Hollywood Reporter*, a man who seems quite incapable of talking in anything but exclamation marks and whose standard of accuracy is a joke.

One of his recent editorials says of the tax that it is an act that goes beyond the bounds of Socialism and reaches to the border of Communism! In another he blames it all on Sir Stafford Cripps, who is described as a sinister figure heavily under the Red Russian influence and who is apparently regarded as the spearhead of Communism in this poor little island.

WILKERSON'S frothings may appeal to a minority of his more extremist readers, but as serious contributions to serious thought, they are sad in the extreme.

According to the bad-tempered Billy, it is all very simple.

The British, who are going Communist anyway, have not put on this tax because they want to save dollars.

They have put it on because they just do not want American films, against which they have been deliberately campaigning for years.

I suspect somebody is feeling the heat.

A STORY got around Wardour Street early in the week that the big American companies might start a campaign for an immediate reduction of release prints to conserve product they have in hand here.

It was suggested to me that instructions have been sent to London to cut by 30 per cent. the 125 U.S. features now in England.

I think we may take is that this story is untrue, and unless there is a violent change of front, is likely to remain so. In the first place, release prints have been cut to the safety line by the raw stock economies with which we are all grimly familiar.

It is hard to see how they could be cut still further.

WALTER FULLER had a very good Press on the C.E.A.'s big statement last week, when more than 100 inches of single-column editorial matter in the big dailies was devoted to his letter to the Prime Minister.

Our Fuller is a very shrewd publicist. Harry Mears was wholly right at a recent General Council meeting when he said that the C.E.A. had the finest public relations man in the business if only it cared to use him.

One very astute Wardour Street man, for whose judgment I have the highest respect, said he thought that Fuller spoiled his case by over-painting it. With this I cannot agree. It was essential that the exhibitor viewpoint was hammered home hard and Fuller certainly saw to it that this was done.

ON the other hand the British Film Producers' Association had a bad Press on its recent conference when it gave what appeared to be a rather cool blessing to the C.E.A. viewpoint.

Why is this? To begin with, it is quite obvious that the Trade papers in the main are no admirers of Sir Henry French, who, in turn, has gone on record as being no admirer of the Trade papers.

I had a lengthy session with the B.F.P.A. Director-General a week or so ago, and while I disagree with his blunt views about his Association's public relations, I at least respect his candour.

TO be fair, Sir Henry is in an exceedingly tricky position. His members have close links with other branches of the Trade, and the producers' official viewpoint is a highly complicated and subtle one.

Sir Henry is a man with a distinguished record in public service. He is well capable of matching subtlety with subtlety.

Some of the challenges with which he has been faced have startled him, but his determination to do his best for his members is beyond challenge.

AS his experience in this many-sided Industry deepens, I predict that his value to the Trade will increase in geometric progression.

Meanwhile, he has been criticised for his somewhat hesitant manner in accepting the C.E.A. attitude.

That acceptance is now old history. It occurred nearly a week ago and I will not go into it at great length here.

IT is important to note that Sir Henry did make one vital admission. When asked whether British producers could bridge the gulf, and keep kinemas open, Sir Henry admitted that they could not.

This is a vital point. I am in entire agreement with Sir Henry in his laudable desire to secure the future of the British production industry. I think he sometimes thinks that critics like myself do not share his enthusiasm, but he is wrong in this.

At the moment, however, the Industry needs an all-out agreement on the tax problem. We must not rock the boat. We must get this tax adjusted. We must be realistic, so that kinemas can keep open. That is the prime essential.

THE Rank people, by the way, have been advertising for a physicist.

The work, I understand, is in connection with their ever-expanding research department.

Alchemists expert at turning dross into gold need not apply.

ONE of my pet snoopers tells me that the real reason why Garbo is in town is that she is

SHOTS

going to play St. Joan for Gabby Pascal.

Fine type casting, I must say, playing a rather sizable Swede as a French peasant of 17.

Well, your guess is as good as mine.

WRITING of the indefatigable Gabby, I am told that he has two pictures lined up, not to be made in Ireland after all, but to be made in Italy.

The first is to be a film version of the life of St. Francis, and the second is to be St. Joan.

Bernard Shaw is said to be writing additional dialogue for St. Francis. The combination is intriguing. So is the Irish influence.

BOB WOLFF, managing director of RKO-Radio in this country, is particularly pleased at the news which I picked up in a cable from New York this week, that Harry Michalson has been elected president of RKO-Pathé.

This company, a subsidiary of the main RKO organisation, exists to make topical and short subjects. It has studios in New York, where its main offices are situated.

Michalson was originally sales manager of RKO and has been an old friend of the company's senior London executive.

JOSH BILLINGS points out that the review pages this week record the welcome return of a first-class British film craftsman who has been away from the screen too long—Walter Forde.

His new film, "Master of Bankdam," is well directed—as you would expect of Forde, anyway.

It must be a good 20 years since he was making pleasant silent comedies for Archibald Nettlefold. It is good to read that the hand has not lost its cunning.

ONE side issue of the crisis deserves to go on record.

I received this two-line cable from my New York correspondent on Monday.

"Because of British tax, Jeffrey Bernerd cancelled English trip for filming Snadoz' novel, 'The Maze.'"

"The Maze" is a good title.

SOME raised eyebrows, I can tell you, at the news that the studios in the Rank group have closed down for a fortnight's holiday; with this threatened product famine it certainly does seem that the technical crews could far better be employed by making pictures.

Let us face up to it; it doesn't look too good when you see stories about these vacations in the national Press.

I took up this point with one of the senior studio men in the group, and he pointed out, quite legitimately, that production slowed up very badly last year at about this time and absenteeism went up sharply, all because the crews felt they needed a holiday and weren't getting one.

THE official view of the costing experts is that it will be cheaper to shut down altogether for a fortnight than to go along less efficiently.

This was no doubt true of last year. But surely the two trade unions could have been persuaded to make an all-out appeal to the men to stay at work.

Surely the need for films is greater than it ever was.

GENTLEMEN, no doubt of leisure, have been writing ripsnorters to the *Manchester Guardian* congratulating the country on the tax and implying that it is the single greatest blow for British democracy ever struck, etc., etc., etc.

I suspect that these gentlemen, worthy citizens though they are, seldom go into a place of entertainment.

Films are so very much like newspapers. They exist on the simple appeal they make to the public. To Pan Hollywood pictures on the ground of mediocrity when they attract world-wide audiences is to criticise not Hollywood films, but the tastes of the world filmgoing public.

It is the same old argument over newspapers when the critics moan at the sale of some tabloid and contrast it unfavourably with the *Observer*.

PUTTING my ear down to the grapevine, I hear that Laurence Olivier is likely to go on to the board of Del Giudice's new company, about which his entourage promises us new and interesting news in November.

I hear, too, that Carol Reed, Anthony Asquith, Anatole de Grunwald and one or two others are likely to throw in their lot with the maestro.

In all, with some highly imposing city men behind it, it looks like being a very big thing indeed.

PRECISELY what is the Society of Cinemagoers and what authority has it to claim to represent the 30 million people who pay to go to the movies each week?

I ask this question because one of the evening papers last week boosted this Society and carried a story in which it interviewed one of its so-called executive who went on record as thoroughly approving the proposed film tax.

I cannot really believe that any kinemagoer, if the facts were squarely presented to him, would really approve of this tax.

THE C.E.A. called on the B.B.C. one day last week and its delegation had a friendly talk with the Corporation's officials. The subject was "Picture Parade," a programme whose material has caused a number of accelerated heart-beats in Wardour Street.

The meeting was cordial in the extreme. The delegation made it plain that they came with smiles and not with smoke-bombs, and the Corporation was pleased at their genial meeting.

In consequence, some very useful spade work was done and the accepted viewpoint was put over very effectively.

The only official clue to what happened is the admission by both sides that the talks were conducted in the friendliest fashion.

I MET Peter Eton, producer of Picture Parade, a few weeks ago.

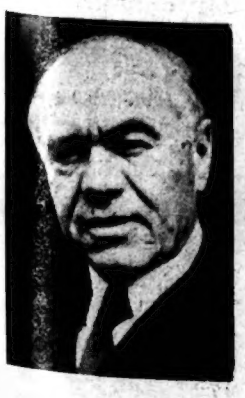
A young and thrustful man, he spent some years working for Gainsborough, and at the B.B.C. his reputation is high as a producer of entertainment programmes.

He is 100 per cent. sincere and he impressed me as being nothing if not an ardent film lover.

HIS attitude to such items as Drearitorie, which have been so strongly criticised in some sections of the Industry, is that they are exactly comparable with such features as Beachcomber or our own Screencomber.

There is no little justice in Eton's claim that 90 per cent. of his programme consists of plugs.

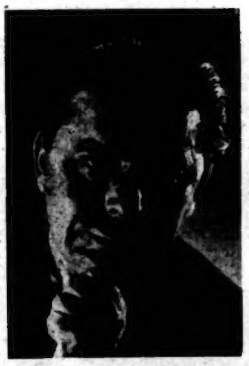
He stoutly resents any suggestion that the satire in the remainder makes Picture Parade basically anti-film.



LORD BEAVERBROOK

BOB WOLFF

LAURENCE OLIVIER



GABRIEL PASCAL

HARRY MEARS

CLOSE-UPS

by SCREENCOMBER

Alice in Wardourland

ALICE now entered a strikingly luxurious room where lots and lots of people were stretched out on the floor, and perspiring waiters, stripped to the waist, were shovelling great spadefuls of a black pellet-like substance that the Mad Renter told Alice was something called caviar into the drooling maws of the ladies and gentlemen. Alice didn't like to mention it to the Renter, but she suspected that the people receiving the caviar must be called cavaliers. Other waiters were rushing round, in between spadefuls, pouring quarts of liquor into the mouths of those present or into their ears if their mouths were already full. "Whatever is going on," asked Alice. "Stupid," answered the Renter; "can't you see it's a Press reception. They're here to listen to an important statement by Sonia Socklavaritch, the Bernhardt of the Bronx." "Important!" cried an excitable gentleman with a red beard and a monocle, "why, it's stupendous; it's prodigious; it's preposterous. Listen, the statement is being relayed to every country in the world, via the B.B.C., the N.B.C., and the N.B.G. Why, the thing's epoch-making I tell you, Have a drink! Have some caviar! Have a cigar! Have a banana!" And then the executive, who the Renter called a Press agent, dashed into the crowd handing out typewritten sheets, couched chiefly, so far as Alice could glimpse, entirely in superlatives. Suddenly, there was a tremendous bustle in the throng and Sonia herself emerged while a gentleman in scarlet coat held up his hand for silence. The guests stopped munching or swallowing, the waiters paused in the very act of pouring a drink into a distinguished critic's ear or halted with a spadeful of caviar poised in mid-air. The B.B.C. gentlemen hurriedly adjusted their microphone and over the entire company came a hush of expectancy as Sonia bowed and said: "Ladies and gentlemen, I think your London policemen are wonderful."

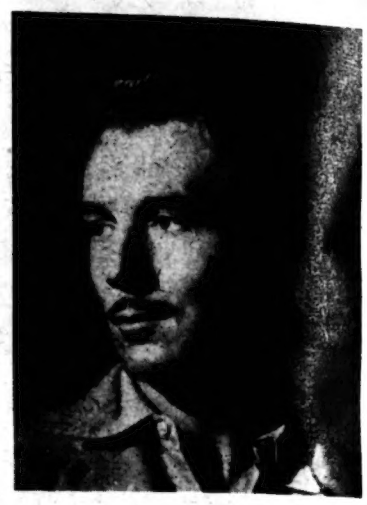
Counter-Balance

A POINT that seems to have been overlooked is the steps the Government has taken to counter-balance its undoubtedly severe measures in taxing American films. No one has taken into account that they are now cutting down restaurant meals to two courses. The significance of this is that American renters, while losing on the tax, will be able to save many hundreds of pounds in Press lunches where the cost of one course will be wiped out by law. We doubt whether American renters had realised how our great and just Government had planned to counteract this tax blow.

'Eroism

LAST week we made a funny joke about the reissues making this a land fit for Eros to live in, but it was cut. This week we try it once more.

OUR CHANCES ACROSS THE ATLANTIC— AS SEEN BY A BRITISH STAR



MICHAEL REDGRAVE has just made two films in Hollywood and has concluded an intensive personal appearance tour in Canada. In this article, in an interview with KINE *feature writer* **Leonard Wallace,** *he describes his impressions of the Transatlantic markets.*

America welcomes our competition as the best possible stimulus to its own production. It likes our fresh approach, but the fear of failure is the biggest obstacle to any creative ideas on behalf of Hollywood producers.

Canada even in the French-Canadian areas, has a real and growing enthusiasm for British films. It wants to see more of our players and more of our pictures. Given these, our organisations could increase our success.

ANY person connected with films who goes to the United States and Canada these days has a lively interest in the reception accorded to British pictures and stars—the more so if he is an actor.

Because I was busy on two films while I was in the States, I had little time or opportunity to study public reaction there. But I can say that there is great and sincere interest in and admiration for the work of our studios among Hollywood workers, not only the creative artists such as writers, directors and actors, but also such people as carpenters, grips and floor hands. Intelligent producers, also, such as Goldwyn and Wanger, welcome our competition as the best possible stimulus to their own productions.

They like our fresh approach and believe that they can learn something from us. Sometimes I found their enthusiasm exaggerated, as if British films had become a cult. As a well-known script writer said to me, half-jokingly: "Nowadays we think that all the best actors come from England." His smile showed that he shared this belief no more than I do, but it reminded me of the days when we used to think that every actor who arrived from the Continent—usually to play such long parts in such bad plays—must be "great." We continued to think them so until they overstayed their welcome and we became aware of their limitations.

Fear of Failure

After their first flop our dismissal of them was as foolish as our early enthusiasm. Much the same fate lies in wait for British actors in the States, but in harsher terms, for there is one thing that Americans detest, especially in Hollywood, and that is a failure. (It is, of course, this fear of failure which is one of their biggest obstacles to a fresh, creative approach of their own.)

Two small incidents, similar, but happening at different times, illustrate my point better than generalisations. On separate occasions I saw two British actresses who had signed long-term contracts with American studios assailed with questions as to why they had done so. The actresses were young and both highly talented. Their American inquisitors asked: "Why did you want to leave England?" One of the girls burst into tears. The other said hotly that she would never have been fully exploited in England. "Exactly," was the reply, "and that is why you should have stayed there. Here you will be exploited to the end of your capabilities, squeezed dry and dropped."

To my mind this illustrates not only the cruelty of Hollywood, but the self-criticism of which we have heard little, and also, implicitly, their regard for the freedom of expression which is the British film industry's greatest asset and which—and this is the most urgent thing I have to say—will be destroyed in the end by every attempt to use Hollywood methods in order to beat Hollywood at its own game.

I shall be interested to hear from my wife, Rachel Kempson, when she returns next week from her first Hollywood picture, what effect the Import Duty may have on the reception of British actors in the States. Has it changed their hospitality and kindness which, I believe, whatever cynics may say, is genuine? It must be remembered that the average American, even when exposed to the unrealities of Hollywood, remains a friendly and generous person.

As I mentioned earlier, I spent most of my time working with professional people, and had little opportunity of judging the reactions of the general public. But I heard two interesting items of news—that "Brief Encounter" ran 20 odd weeks at a small theatre at increased prices; and that "Great Expectations" ran simultaneously at three big houses.

The "English Accent" Issue

As an actor, I was particularly interested in the question of the much-discussed, frequently reviled "English accent." As I see the matter, it is largely a question of diction. It is not true to say in a general way that Americans dislike British accents. Some of the most popular stars in the world—Hollywood made—have been British, and the present vogue for British players out there suggests that it is certainly not the voices themselves that the Americans find hard to take.

I listened to British films out there and found that often I had difficulty in following passages of the dialogue. This, I think, is because our speaking of vowel sounds generally makes them thin, particularly "o's" and "a's." This, and our habit of throwing away syllables in longish words, make whole phrases incomprehensible to the Americans, whose speech generally is more full-blooded.

In fairness, though, I must say that there is a noticeable difference between the recording of American and British films. American recording gives results comparable to those obtained by broadcasting techniques, which give a synthetic resonance to speech, particularly in the lower tones. Our methods produce more natural results over the whole range, but they are not always as audible. Personally, I think that the best English recording, in so far as it is more natural, is superior, but it must be remembered that American audiences, and a large percentage of our own, have for years been conditioned to the louder and clearer American voices and the more resonant sound tracks. Producers with an eye on the American market will have to do something about it.

In Hollywood I found the conditions in the studios are at once more snappy and more elastic than in British studios. For instance, when they wish to strike part of the set for a fresh camera set-up, the response of the workers is immediate, and they do the job as a team rather like a constantly rehearsed army operation. We have not quite that sharp response and swiftness of concerted action in this country as yet.

They will generally complete a set-up before breaking for lunch, even if it means nearly an hour's delay after normal break-time. This means that players and director can carry through the scene with the mood unbroken. It means also that the next set-up can be tackled while the actors adjust their make-up and costumes.

At home much time is often wasted by these set breaks for lunch. Tea and coffee in most studios is served on the floor throughout the day. I forbear comment on this.

From the players' point of view more service is given in Hollywood than in British studios. Featured players as well as stars have the use of well-equipped portable dressing-rooms. For the crowd and small-part players there are always a number of well-lit make-up tables around the set and there are always enough chairs for *all* the actors to be able to sit down when not actually working.

These may seem small points, but in the long run they save time, energy and nervous strain.

Wide Publicity

In Canada I obtained the clearest view of the feeling about British films and players that it is possible to pick up during an intensive fourteen days' personal appearance tour—planned by the Eagle-Lion and Rank people. This tour literally occupied every moment of my time, except for short intervals for eating and sleeping. We visited as many towns as there were days of the tour, went to hospitals, civic buildings, farms, factories and other places as well as to the kinemas and the broadcasting stations.

Every appearance was heralded in advance by careful publicity and powerful radio build-ups—an advantage of the commercial radio system. Consequently, whenever I arrived at a given place there was always an enthusiastic crowd to meet me at the station. My broadcasts were almost invariably impromptu interviews—there was seldom time for any planning—and I found that I was able to be much more natural and informal this way.

During these trips I found a real and growing enthusiasm for British films, and this was true even in the predominantly French-Canadian areas around Montreal and Quebec where our films and players are still scarcely known. I was invariably asked to attend parties, and it was at these functions that I heard informal information that convinced me that Canada really does want more British films and British players.

The Eagle-Lion people are doing a fine job in popularising our film stars and our productions. All they want is more of both to enable them to carry on their work with increasing success.

Trade's No. 2 Crisis Looms Up in National Fuel Shortage

KINEMAS MAY HAVE TO COPE WITH CURRENTLESS DAYS

TOP level plans are now being worked out between the C.E.A. and the Ministry of Fuel and Power in an attempt to forestall the effect on the film Trade of the threatened national fuel shortage this winter.

The Ministry was unable to give any information this week as to what solid fuel would be available to the film industry during the coming months.

The KINE. understands that the C.E.A. General Council has not yet been asked to thrash out the position in detail because the Ministry is not prepared to settle any individual cases until its experts have a closer assessment of coal output.

Certain proposals have been made by the C.E.A., but they have not been accepted officially.

Kinemas are expected to come into any area switch-off plan which may have to be put into operation. C. Heathcock, managing director of the Midland Electric Co., said last week that on one currentless day kinemas may not be able to open until six o'clock.

L. Knopp, technical adviser to the C.E.A., commenting on this statement, told the KINE.: "The C.E.A. will take vigorous action if local fuel and power authorities make any attempt to restrict kinema-opening hours. If it becomes necessary to impose restrictions, as last winter, the arrangement will be worked out on a national basis in collaboration with the Ministry."

Laboratory Power

The most critical hold-up last year was with the laboratories which, cut off by the local supply companies, were put completely out of action.

Several laboratories now possess mobile generating equipment: and the present allocation of solid fuel, on the 1946 scale, is said to be adequate.

But the laboratories are expecting a possible winter crisis in supply of chemicals, already arriving on a week-by-week basis. Few laboratories have large chemical stocks and the whole position—which, if it grew worse, would directly affect the stock manufacturers—has been the subject for talks by members of the Film Laboratory Association.

M. K. Reid, secretary of F.L.A., said this week that the Association can do little until the fuel authorities are able to give an accurate picture of what power and solid fuel will be available.

It is understood that the Kodak factories are operating well above the safety margin. More film has been coated with emulsion since the company completed its oil-burning plant some weeks ago.

Producers' Query

The B.F.P.A. recently asked the Ministry for some guidance and was instructed not to raise such a question too soon. It was indicated that the Ministry saw no reason for producers to assume that they were going to be badly hit.

E. W. Wingrove, general secretary, said this week: "In the light of the present U.S. film crisis, there is every reason for the Government to maintain British production at all cost."

According to the KINE.'s studio correspondent, studios are for the most part operated on fuel oil generating plants. Since last year's crisis several "off the mains" studios have acquired mobile or static generators—among them, Riverside.

The Ministry of Fuel and Power told the KINE. this week that the Ministry cannot make further allocations of fuel oil. Should laboratory or studio units decide to switch over from solid fuel to oil-type plants they should not do so without written permission from the Ministry.

Companies given previous permission, or which have always used oil-type equipment for power, will, as far as possible, be supplied with their needs.

Working Hours

The Government is tackling the problem this year by enforcing a staggering of hours system which will help to shed the load, although in itself it cannot save fuel.

The C.E.A. is establishing its case for top priority fuel supply on the fact that staggered hours will mean the need for longer kinema operating hours.

Branches, as part of the campaign, have been asked by general secretary W. R. Fuller to collaborate with local fuel committees and to appoint representatives to these committees wherever possible.

Kinemas, unlike the studios, have saved little solid fuel during the summer months.

Producers to Form Output Plan At Next Meeting

25 STAGES CLOSED FOR HOLIDAYS

BRITISH film producers will meet again in full general council on September 3 to discuss the latest developments in the Dalton tax crisis. Top of the agenda will be the forming of initial plans by the B.F.P.A. as a central body to speed up output and drastically cut the overall production costs.

At this meeting producers will decide how best to approach the Government with demands for more "factory space" if they are to try to counteract the loss of U.S. imports.

E. W. Wingrove, general secretary, told the KINE. this week that even without additional space producers will need considerably increased allocations of raw material—particularly timber and plaster—if output is to be stepped up.

There was some doubt at the Board of Trade this week as to whether additional materials, particularly timber, would be available. But the Board had no official statement to make.

Six Shut Down

Meanwhile six major British studios shut down completely on Monday for 14 days. The whole Rank production organisation is on holiday.

A KINE. inquiry directed by 'phone to Shepherd's Bush this week received a reply from the operator: "There is no one on duty in the building. Every department is closed."

The shut down, writes a KINE. reporter, affects Denham, Pinewood, Shepherd's Bush, Ealing, Islington and Highbury. Twenty-five sound stages are closed of the total 53 stages now operating in Britain. Looking at it in terms of pictures, the Industry has lost one and a third complete major features—calculated on a basis that a feature takes a 12-week schedule on three stages.

Referring to the summer close down of the Rank studios, an official of the J. Arthur Rank organisation said to the KINE.: "The holiday close down will mean economies in time and raw materials since it will avoid the reduction in activity which in some studios is spread over a much greater number of weeks."

Warners to Handle Br. Film

Warner Bros. is to distribute "They Made Me a Fugitive," the British film, throughout the United States.

National Agreement for A.K.C. Managers?

The rights of managers serving abroad with the Army Kinema Corporation to come within the scope of the national agreement has been discussed between the Ministry of Labour and the Society of Cinema Managers.

The A.K.C. is to be approached to open formal talks on the subject.

There is no barrier to A.K.C. personnel joining either the S.C.M. or the Cinema Managers' Association.

Big Union Switch Starts Oct. 1

1,000 EMPLOYEES INVOLVED

THE great union switch—which involves nearly 1,000 film Industry workers—is set to start on October 1.

This was agreed between the executives of the three unions last week, when a series of meetings were held to put the facts of the change over to the union membership.

From that date, 400 renters' employees, now members of A.C.T., will become N.A.T.K.E. men. Eighty men are to switch from the A.C.T. into an entirely new N.A.T.K.E. grade for studio projectionists; and N.A.T.K.E. in its turn is to loose about 300 men to E.T.U., which is now the only union to organise studio electrical workers.

The KINE. understands that, although a number of criticisms came from the men who are affected, generally, they showed their readiness to accept the new situation, which is designed to assure internal peace between the three major labour groups.

Miss Fuller Weds

The marriage of Margaret Mary Fuller, elder daughter of W. R. Fuller, general secretary of the C.E.A., to Maurice Birkbeck Toll, took place on Tuesday at St. James', Spanish Place.

A reception was held afterwards at Grosvenor House, Park Lane.

C.M.A. Next Monday

Members of the Cinema Managers' Association—claimed by leaders of the Society of Cinema Managers as having only a handful of paid-up members—are to meet at the Union Club, Great Newport Street, on Monday.

They are to discuss a letter sent to their general secretary, Harry Brett, from the S.C.M. secretary, Sam Butchart. Butchart has suggested that the two organisations agree to amalgamate.

Washington Talks

Continued from page 3

been vehement in their condemnation of the British move, and where there have been isolated signs of emergency economies by studios, it is now expected that production schedules will need to be re-shuffled and cuts will have to be made in budgets.

Top film men in California have pointed out that even if a compromise is eventually reached over the British tax, it is quite obvious that vast concessions will have to be made as Britain struggles in its economic crisis.

Whatever decisions emerge from the present Washington talks with the British mission which is headed by Sir Wilfrid Eady it is felt that, no matter what formula is used Hollywood receipts from Britain are likely to be drastically cut for some time to come.

rthur Rank presents

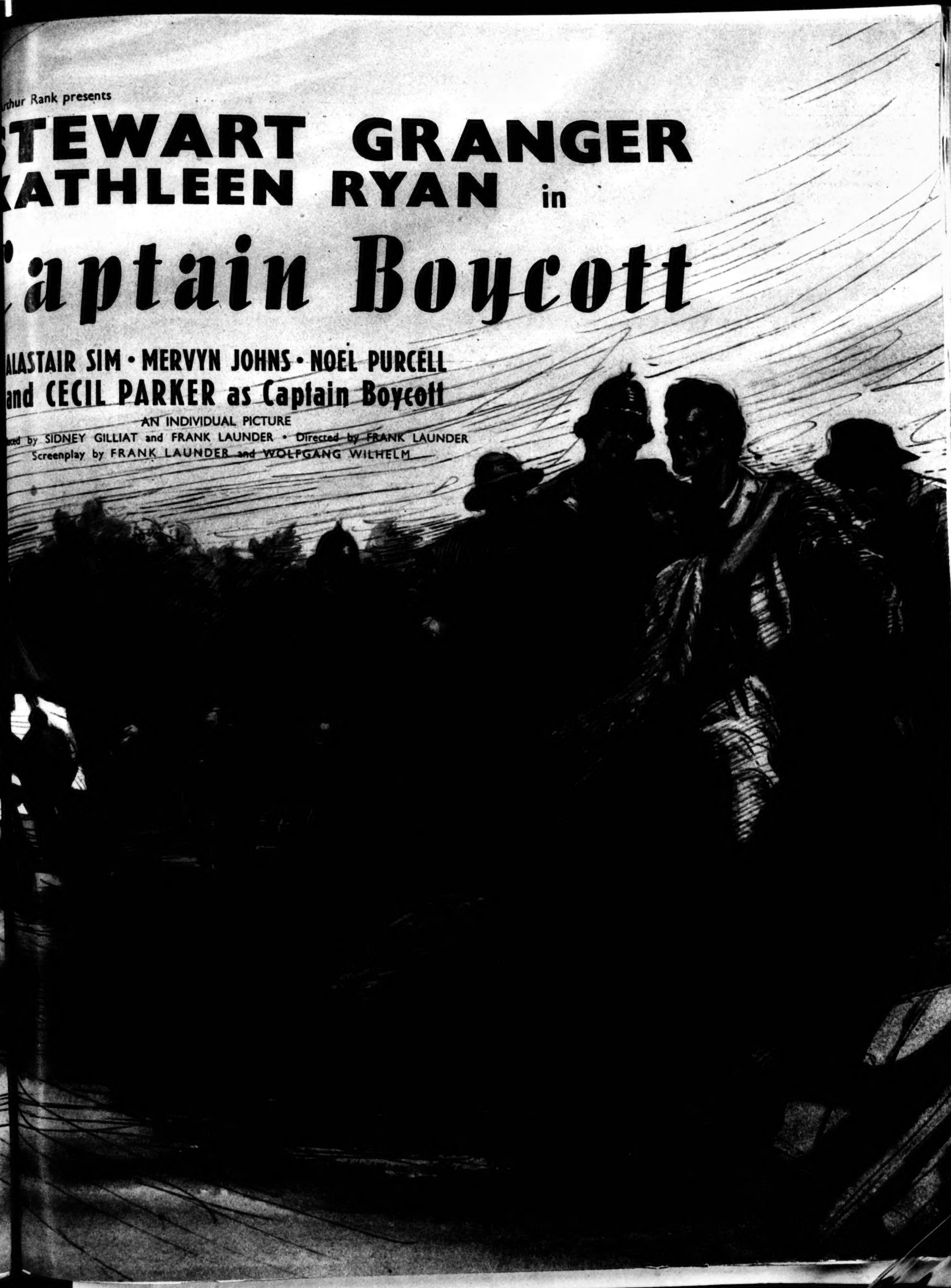
STEWART GRANGER
KATHLEEN RYAN in

Captain Boycott

ALASTAIR SIM • MERVYN JOHNS • NOEL PURCELL
and CECIL PARKER as Captain Boycott

AN INDIVIDUAL PICTURE

ced by SIDNEY GILLIAT and FRANK LAUNDER • Directed by FRANK LAUNDER
Screenplay by FRANK LAUNDER and WOLFGANG WILHELM



The Crisis: Exhibitors and Managers Speak Out

S.C.M. Urges Action to Enlist Support from Public

"LOWER STANDARD OF BRITISH PRODUCT WILL CAUSE LOSS OF PATRONAGE"

LESLIE HOLDERNESS, chairman, Society of Cinema Managers

C. W. FENNELL, Times Theatres, Manchester

"WHOLE-HEARTED endorsement and support" of the C.E.A. action on the Import Duty has been given by the Technical Advisory Committee of the Society of Cinema Managers.

Discussions with the C.E.A. are suggested with a view to enlisting public support of the exhibitors' action.

This decision was arrived at by an emergency meeting last week attended by the following, S.C.M. executives, Leslie C. Holderness, national chairman; William Fuller, national treasurer; Henry Kerr and Sam Butchart, secretary.

The committee, in a report to the C.E.A. expressed the view that the Government in deciding upon this confiscatory tax had made the worst possible advance to the American film industry.

A paragraph in the report expresses a measure of agreement with "certain observers in the United States," that although described as an *ad valorem* duty, it is, in effect, a form of income tax at the rate of 15s. in the £, especially since the amount returnable for duty purposes is computed only after deduction of expenses.

The following example to illustrate this contention of double Income Tax assessment.

Conclusion Endorsed

"Let it be assumed," the report states, "that an American film imported into this country earned £150,000 and that the expenses attaching thereto were £20,000. The company concerned would be required to pay Income Tax at the usual rates—say £6,000—leaving an available balance of £124,000. This latter amount is then taxable at the rate of 15s. in the £—£91,000—leaving a sum of £33,000 remittance to the United States."

"The apparently logical conclusion" aimed at by the executive committee of the C.E.A. on Tuesday, August 12, is endorsed, with a reservation in respect of paragraph (d), which stated

"As the kinemas close in scores so will British film producers close down their studios, if they have not done so before, because there will not be sufficient kinemas to recoup their expenditure . . ."

No Immediate Halt

The opinion of the S.C.M. committee—and it is confirmed by reports from the British Film Producers' Association—is that British film production will not be seriously curtailed for some considerable time, but that in the meantime there will be a decided lowering in the standard of British films with consequent loss of patronage.

With this slight amendment the S.C.M. agrees the terms of the letter addressed by the C.E.A. to the Premier, the Chancellor of the Exchequer and the President of the Board of Trade.

The S.C.M. makes it clear that should it become necessary members are prepared to go to the public in common with the rest of the Trade, to ascertain whether it is prepared to be deprived of its reasonable recreation, particularly when the Americans have offered a generous method of dealing with the situation.

A meeting with W. R. Fuller, general secretary of the C.E.A., is invited with a view to discussions as to the effective means of enlisting public support should it become necessary.

Step Up in 16-mm. by American Firms?

An intensification of 16-mm. operations in England is being considered by American distributors following the imposition of the imports duty and the U.S. ban on new films, cables the KINE.'s Hollywood correspondent.

M-G-M, Columbia and Universal, he says, are named as the leading lights behind this drive.

Reports from some of the leading renters in this country, however, suggest that they are still holding their fire on any major questions of policy.

"May Affect Assessments"

VALUERS WATCH POSITION

THE position which arises as a result of the duty imposed on American films so far as it affects rating has been considered by Sidney H. and D. Graham Motion, who advise the C.E.A. on rating matters.

They give the following advice on rating assessments:—

"If the tax should continue in its present form and result in a diminution of business either by the inability of the exhibitor to maintain a constant programme, or his being compelled to show old or inferior films, we think there can be no doubt that it would be a legal cause for the reopening of assessments in London.

"Similarly, outside London there would be a *prima facie* case for immediate reductions in assessments."

In a report to the C.E.A., Sidney H. and D. Graham Motion consider it would be undesirable for any precipitate action to be taken until the future intention of the Government is known. "We propose, therefore," the report states, "to watch the position carefully and to inform you should the time arrive when we think members should be advised to take action in connection with their assessments."

INCREASE IN RENTALS IMPRACTICABLE

—C. W. Fennell

THE 75 per cent. duty on American films is still the top subject of debate among film men.

Here are some opinions picked up by KINE. men in the provinces:

C. W. Fennell, managing director of news theatre companies in Manchester and other cities, considers the tax "unwise politics."

"Film hire costs already amount to 50 per cent. of theatre net box-office takings. In general, theatre profits, in proportion to the aggregate turnover, are small, and so any attempt to increase film hire charges to help recoup the film producers for their loss of revenue due to the great film tax would be entirely impracticable," he said.

"We have our curtailed Press and the radio to help keep us in contact with the outer world, but it seems that we are now to be further cut off by losing that vastly important third arm of contact—the screen."

U.S. Exhibitors Back Up C.E.A.

American exhibitors from nine States, at a meeting of the South-Eastern Theatre Owners' Association last week, passed a unanimous resolution deploring the British film tax decision and supported the M.P.A. embargo.

In the course of it they pointed out that the measure would make only an "infinitesimal" saving in dollars.

The resolution particularly deplores the action at a time when more British films are being played in the U.S. than ever before.

It adds: "We extend to the Cinematograph Exhibitors' Association of Great Britain our sympathy on the situation in which the action of the British Government has placed them, and our thanks for the efforts which it and its members are expending in seeking the repeal of such unfair tax."

FLASHES ON THE FILM TAX

Fox Stands Off Employees: No Base Stock Cut

Between 500 and 600 employees of 20th Century-Fox studios have been stood off for a month, it is reported. The news, which possibly has no connection with the import duty, was announced in Hollywood in the midst of speculation about the possible effects of the British action.

"I will not make a picture for J. Arthur Rank until the British tax situation is settled to the benefit of the United States film industry," is the reported reaction to the import duty of Claudette Colbert.

Ingrid Bergman, however, is going ahead with plans to make a film in Britain with Alfred Hitchcock.

There is no basis for the rumour of a possible restriction on the U.S. export of film base as a retaliatory measure.

Kodak stocks in this country are estimated to be sufficient for six months.

Arthur Kelly, vice-president of United Artists, who is now in London, expressed the view that there would be a compromise solution to the crisis in the near future.

U. A., Kelly states, proposes to make six pictures a year over here instead of the four originally planned.

A new Metro-Goldwyn-Mayer office has been opened in Saigon, French Indo-China.

Al Kahans, formerly M-G-M manager in Chungking, China, and later in Shanghai, has been appointed territorial manager.

Letter to the Editors

Way is Clear for Clever Shorts

IT seems to me, as an old pioneer, that the British film business is in a bad way notwithstanding its marvellous technical advances.

There are dozens of really decent clean and clever stories available, and yet our producers go on filming murder and filth. They dish up stories of spivs and razor gangs—possibly with the American market in view. At a recent lunch Boulting said he would favourably consider a story written about Brighton. It is to be hoped that the story selected will be more uplifting than those of some recent British films.

The way is clear now for the production of a series of clever shorts which might supplement or be an alternative to second features.

EDWIN PATTERSON.

27, St. Georges Terrace,
Brighton 7.

Latest News and Views on the Crisis

Producers: "Strong Quota Act Will Solve Dollar Problem"

CALL JOHNSTON TO LONDON FOR FIRST MEETING OF TRANSATLANTIC COMMITTEE

BRITISH film producers have taken the opportunity of the crisis to press their claim for a strong and drastically revised Films Act. That was the general line taken at a 25-power conference of the B.F.P.A. last week, at which Arthur Rank presided.

The producers decided on two lines of immediate action: To call the first meeting of the Joint Advisory Committee of the B.F.P.A. and the Motion Picture Association of America, and to analyse every possibility of increasing British film production with a view to export as well as distribution in the home market.

The producers, writes a KINE. reporter, immediately assumed that the Government's 75 per cent. tax on earnings of foreign films in Britain had been set up merely as a method of bargaining for better reciprocal deals for British and overseas product.

The argument—and there were only a few members who disagreed with this point of view—took the line that it was not a good thing to aim at a monopoly of British films on the screen of this country.

The council, therefore passed a unanimous resolution that it was of the opinion that the only satisfactory method of regulating the showing and the earning capacity of imported films is through the provision of an improved Quota Act, based on the recommendations already forwarded by the B.F.P.A. to the President of the Board of Trade.

Output Increase

The real debate started when members tried to sort out how many more films British producers will be able to make.

People, such as Lou Jackson, took the view that output could be stepped up by as much as 50 per cent. Others showed much less optimism.

The executive refused to be drawn into making any official statement concerning numbers. It went on record as saying that: "it is confident that with the assistance of an improved Quota Act and the co-operation of the Government in respect of buildings and materials, the British film Industry could, in the space of two or three years, not only considerably increase the supply of films for the home market but expand its exports sufficiently to balance the film budget."

Director - general Sir Henry French elaborated this last remark later at a Press conference. Balancing the film budget, he gave the lay Press to believe, meant a balance of receipts and payments for films exported and imported.

Cables Sent

Following the meeting the association sent cables to Eric Johnston, president of M.P.A.; Nicholas H. Schenck, president of Loew's; and Barney Balaban, president of Paramount, asking them to attend in London a first meeting of the Joint Advisory Committee.

The British members are Arthur Rank, Sir Alexander Korda and Sir Henry French.

Sir Henry said that the committee could devise some alternative method of dealing with the problem which faces the Government.

He gave no hope of an immediate supply of more new British pictures. The association's members were making 21 films at the present moment, which was a good start.

SIR HENRY FRENCH Director-General of the British Film Producers' Association

"SHEER HIGHWAY ROBBERY"

—Sir Alex. King

SCOTTISH reaction to the American policy of curtailed film delivery is that the Government has, on this occasion, taken an unwise step. Sir Alexander B. King, accepted voice of the industry in Glasgow, has said in an interview: "If Hollywood stands by its decision to ship no more films to Britain 5,000 kinemas will be closed in a year and 250,000 kinema employees will be idle.

"The tax is a most stupid and ill-conceived decision. Why couldn't Sir Stafford Cripps or Mr. Dalton have discussed the matter with the trade—with those who could have guided them, realising the dollar situation.

"To ask Americans to produce films, send them over here, and then extract 75 per cent. of their earnings is not taxation — it is sheer highway robbery.

"I am not surprised that the Americans cut off our supply of films. The situation will be the biggest set-back to British film production ever experienced, just at a moment when it is starting to make headway.

"I am sorry for British champions like J. Arthur Rank, Sir Alexander Korda and others who are putting up such a magnificent effort. They can now pack up.

"I prophesy that the Chancellor of the Exchequer will not get one nickel of the £12,000,000 he expects from the Americans. He will also lose £43,000,000 a year on Entertainment Tax, as well as the Income Tax on 5,000 kinemas."

Slander Case: M-G-M Lodges Appeal

An appeal has been lodged by Metro-Goldwyn-Mayer against judgment in favour of Miss Arnot Robertson, film critic, who was awarded £1,500 damages for libel and slander.

PRESS GIVES C.E.A. 100 INCHES ON ITS BIG STORY

Front Page Splashes in National Dailies

W. R. FULLER'S letter to the Prime Minister, protesting against the film import duty on behalf of the C.E.A., gained wide publicity in the national Press.

More than 100 inches of single-column editorial space were given in leading newspapers.

Apart from the *Daily Mirror's* front-page story stating that television could beat the film famine, the remainder mostly carried banner headlines over the news that 4,500 kinemas might close owing to the new film tax.

Inevitably, there were editorials, the majority of which favoured the Government's decision.

The *Daily Express*, with its vast circulation, remained adamant in its policy that American films must be taxed to save dollars. Its latest editorial on the subject stated: "A clamour is being set up by Americans on this side of the Atlantic against the 75 per cent. tax on American film earnings. It rings louder here than in Hollywood itself. The Government should not be influenced by such agitation and propoganda."

The *Daily Telegraph* said: "No time has been lost by the kinema owners of this country in associating themselves with the American film producers' complaints against the new tax. That many picture houses would suffer loss and a proportion have to close their doors is obvious. This, however, is no conclusive argument against stopping a dollar leakage of £17,000,000 a year."

The *Daily Mirror*, which has been against the Industry throughout the crisis, said: "The British film Trade does itself no credit by the organised yapping with which it has greeted the curtailment of American pictures. They say the tax will ruin the Industry. It is more likely to make it."

"No Value in U.S.-British Talks"

—DAVID E. ROSE

THE view that little could be achieved by the proposed meeting of British and U.S. filmmakers to discuss an alternative to Britain's seventy-five per cent. duty on Hollywood pictures was expressed on Thursday by David E. Rose.

Rose, late chairman and managing director of Paramount British, arrived in London from the U.S. last week.

"This is a tax which hurts," he said, "and I don't see what can be accomplished by the suggested meeting between the B.F.P.A. and the M.P.A.A.

"My feeling is that this is a matter for the British Government to straighten out.

"If America is sending good films to Britain and the public wish to see them it is entitled to do so—were it not for the economic question—and it is up to the Government to settle the economic position."

Hollywood: "It Breaks 1945 Tax Pact"

BRITISH DELEGATION IN WASHINGTON THIS WEEK

U.S. PRODUCERS, through Eric Johnston's office, last week put out a protest statement to the British Treasury and the State Department in Washington. They alleged that the Dalton import duty breaks three agreements between the two countries.

This is their argument:—

The M.P.A.A. says that the Customs duty is in effect income tax on Hollywood product—and that breaks the tax convention of 1945.

It goes on to argue that the 1938 reciprocal Trade agreement is broken because it prohibits the taxation of American imports unless British products are similarly taxed.

Finally, the producers argue that the 300 per cent. *ad valorem* duty is out of order as it violates the spirit and intent of the Loan Agreement because a single industry has been chosen for discriminatory action and Britain promised not to prevent U.S. exporters from taking money out of the country.

A Treasury spokesman told the KINE. over the week-end that there was no official statement to be made following this allegation. It was his opinion, however, that in detail the new Order is a Customs duty and not income or purchase tax.

Reports from the U.S. over the week-end indicated that the M.P.A.A. argument would be thrashed out in debate between Washington State Department officials and the British delegation, led by Sir Wilfrid Eady, which arrived there early this week.

C

BLACKPOOL N.A.T.K.E. TURNS DOWN CHRISTMAS WORK

"To Fall Into Line With Other Branches"

BLACKPOOL kinema and theatrical employees have decided to fall into line with the rest of the country by refusing to work on Christmas Day.

This decision was made at the end of a stormy two-hour debate at a private meeting of the Blackpool branch of the N.A.T.K.E., attended by only 300 of the branch membership of 1,500, after it had been addressed by T. O'Brien, general secretary.

O'Brien told the KINE. after the meeting that it had been called to clarify the position which arose last Christmas and to remonstrate with the local branch on its attitude on that occasion and to ensure that there was no repetition.

"The executive told the Blackpool branch exactly what it thought about it," he said, "and Blackpool members told the executive where they thought it had gone wrong, in true Lancashire terms. We pointed out, however, that Blackpool could not be regarded as being in an exceptional position from other branches in this matter."

The Blackpool point of view, expressed by A. Chambers, local secretary, was that the town occupied a unique position in the entertainment world, which had been recognised by an agreement, in force since 1922 and ratified in 1939, whereby employees working on Christmas Day received double pay.

It was announced by O'Brien that existing agreements between the N.A.T.K.E. and Blackpool employees were to be scrapped at the end of the year and new agreements sought. That had already been done in London and other parts of the country.

The Blackpool agreements were good but they were not the best.

A.C.T. SENDS MEN TO HOLLYWOOD

Five key studio technicians have quit Britain for several months under an A.C.T. reciprocal agreement with trade unions in Hollywood.

George Hill, chief of camera maintenance at Shepherd's Bush, is now starting work on a picture for RKO-Radio in the U.S. With him on the same unit is Richard Attwooll, up and coming first assistant director.

Three men have now started work on the Paramount lot. They are Sidney Bremson—one of the leading union officials at Denham, who did much to mediate between management and men during the 1946 labour upheavals — Charles Wheeler, Bush boom operator and General Council member; and Leslie Pryor, a laboratory expert.

The labour exchange is to balance out staff used in this country on RKO-Rank's "So Well Remembered" and the Hal Wallis picture for Paramount.

Deanna Durbin and Donald O'Connor in a scene from SOMETHING IN THE WIND, the new Universal International comedy which was Trade shown in London yesterday (Wednesday)

Newport to Pay ½d. per Seat for Sunday Shows

EXHIBITOR STOPS CHARITY PERFORMANCES

SUNDAY opening conditions imposed by the Newport Corporation, where kinemas opened on August 3, include a contribution on the basis of ½d. a seat on the full capacity of the building.

Opening hours are from 5 p.m. to 10 p.m. Suitable films only shall be shown and none with an "H" certificate. No child under the age of 15 years shall be admitted, whether accompanied by an adult or not.

The usual conditions respecting conditions of employment are imposed with the necessity of keeping a register of hours of employment.

Each licence shall cost £1.

A. R. Tilney criticises the rate of charity payment which, he says, will bear heavily on kinemas. He has decided to stop the special charity shows run at the Olympia, which, since 1940, have raised £7,920 for local charities.

More Hours—But Tax Goes Up

Sunday kinema shows in Bletchley, Bucks, are to start earlier and end later. The new times are from 4 p.m. (show begins at 4.30) to 10 p.m., compared with previous times of 5.30 p.m. to 9.30 p.m. There can be now two complete programmes during the evening.

It was reported that at a recent County Council meeting a deputation from the C.E.A. had seen the General Purposes Committee with a request that the present opening hours for Sunday in Buckinghamshire be extended.

The rate of charitable contributions are, at the same time, being increased from ½d. to 1d. per seat of the seating capacity of the theatre, in respect of each Sunday performance.

Ben Rose Has New Job

Ben Rose, formerly assistant sales manager of British Lion, has been appointed representative for Britain and the Continent of Producers' Releasing Corporation. He resigned from British Lion on August 1.

ODEON PUBLISHES A HOUSE MAG.

"The Circle" Makes Its Bow

The latest of the three major circuits to promote a house organ is Odeon, which has brought out "The Circle," a bright and informative publication intended, as L. G. Rule, the editor, explains in a foreword, to form a link between the staffs of the scattered theatres of the circuit.

The first issue comprises 16 pages of the KINE. size, with editorial contents covering a wide sphere of activities. Margaret Lockwood leads off a series under the title of "My Job." A story on the "Beauties of Brighton" promises to evoke competition from other Odeons who boast similar "lovelies" among their usherettes. The first of a series of pen portraits of Odeon personalities deals with John Jarratt, London area theatre controller, and a double-page spread tells of the work put in by W. N. Thornton, West End theatre controller, preparatory to a royal première. There is also an informative article dealing with the advertising scheme of the J. Arthur Rank Organisation. Personal paragraphs, Odeon juvenile clubs and sport are also adequately covered.

All the features are admirably illustrated by photographs and line drawings; these latter include a strip, "Dina—our own usherette."

SIXTEEN NATIONS SUPPORT VENICE FESTIVAL

"Black Narcissus" Is a British Entry

SO far sixteen nations have indicated their decision to participate in next month's film festival at Venice.

The Argentine, Bulgaria, Czechoslovakia, Denmark, France, Great Britain, Greece, India, Holland, Palestine, Poland, U.S.A., Sweden, Switzerland, Union of South Africa and Russia.

Four subjects and some shorts have been entered by Great Britain. Two of them will be the Archers' production, "Black Narcissus" and Cineguild's "Take My Life."

Other films entered are:—

Czechoslovakia. — "Stories from Capek" (Z. M. Reiman Group). "Mr. Prokouk Goes to Heaven" (Czechoslovakian Film Co.) and animated cartoons in colour.

Denmark.—"The Young Menneskebarn" (Dansk Kultenfilm and Nordick) and "Anger" (Palladium).

India.—"Journey of Dr. Kotnis" and "Sacuntala" (Raj Kamal Kalamandir).

Poland.—"Dragon of Wawel" and "The Convert" (Film Polski).

Sweden.—"The Two Women" (A. B Wiwefilm).

Switzerland. — "Kingdom of the Matto" (Praesensfilm) and shorts.

Short subjects, documentaries and Cinemagazine African will be shown by South Africa, and shorts by Bulgaria

Mick Hyams Meets Old G.B. "Boys"

Mickey Hyams was the guest of honour at a dinner held in the Gaumont State restaurant, Kilburn, on Wednesday of last week. Former associates of his, when he was theatre comptroller of Gaumont, were hosts to their former chief.

Hyams now lives in the U.S., where he went in 1939. He owns three New York kinemas.

Those present were L. Posner, Gaumont circuit director; P. A. Fowler, assistant circuit director; E. C. Hurry, general manager, Regal, Edmonton; Maurice Cheepin, general manager, Trocadero, Elephant and Castle; Percy Pilgrim, Granada theatre administration; C. Passmore, British Electric; T. Kingman, Key Studios; J. Read, general manager, State, Kilburn, Leon Goodman; and J. Pitman, stage director for Hyams Brothers.

Mick Hyams is visiting his brothers, Phil and Sid Hyams, of Eros Distributors.

New Rules for Juvenile Engagements

Amended rules have been issued for the employment of children of school-leaving age in entertainments in Scotland, consequent on the raising of the minimum age of juvenile employment to thirteen years.

As from October 1, an amended licensing system will operate for children between the ages of thirteen and fifteen. Licences will specify the times, if any, during which these children may take part in entertainments.

STUDIO NEWS AND VIEWS

Time to Widen Our Choice of Story Subjects: "Hamlet" Sets' Dramatic Strength: Duel by the River: Cavalcanti at Work

IN last week's issue of the KINE. was published a breakdown classification of the subjects of films now in production or completed and awaiting Trade showing. Some of these figures were highly significant, especially the fact that 39 per cent. of the total were costume pictures. Since, generally speaking, costume pictures are more expensive to produce than modern stories (except those of a spectacular nature), it is pertinent to suggest that, in view of the implications of the import duty, it is time a halt was called to the planning of such pictures.

And with a round score of films of this type being pretty continuously fed to them during the next 12 months, British filmgoers are going to get rather tired of crinolines, mutton-chop whiskers and barouches in the gas-lit streets.

Ten thrillers is not an excessive number in something like 50 films, but it is not so good that several of them should be concerned with the over-worked adventures of the more dangerous type of spiv. Only six comedies—and two of these costume affairs—breed nostalgia for the days of Will Hay and company, George Formby, and even Lucan and McShane. There is all too much room for laughter these days in most people's lives.

Most significant of all is the fact that not one of the films which will go into the kinemas during the next 12 months deals with a topical problem, unless Sydney Box cares to claim that "Good Time Girl" is a serious treatment of teen-age delinquency.

I am not suggesting a spate of films with powerful social messages, but there are a tremendous number of subjects which, if tackled seriously, would provide first-class screen drama. What about the plight of the displaced person in Germany? The national and personal tragedy of the flooded Fen country? The prisoner of war in England problem? The sensitive lad directed to the coal mines?

We heard some time ago a great deal of talk about putting the British way of life on the screen. The way to do that is not to hark back to the rich days of Victorian opulence, but to show the British way to-day, its problems, its courage, its unfailing humour, the grimness and the gaiety. What is needed, I think, is a journalistic approach to story selection if we are to provide our public with vital and varied entertainment.

And, for heaven's sake, let's have some honest low comedy. We need that as much as the significant drama that builds prestige and enlarges the scope of our story horizon. We must keep in touch with the common people. We need more "Holiday Camps" and fewer chandelier-lit melodramas.

THE WAY TO MAKE SETS

A COMPREHENSIVE look around the "Hamlet" sets at Denham reveals two facts, the brilliance of the designs of Roger Furze and the perfect execution of them by the craftsmen. Those massive stone walls of the mediæval castle really look like stone, even at a range of two feet: overall, the impression is one of sweeping, simple majesty.

Furze has got the feeling of the drama of "Hamlet" into the bare lines and balance of his sets. They seem to me to provide the perfect backgrounds, from the austere chapel in which Hamlet contemplates slaying his praying uncle, to the delicately decorated boudoir or closet in which Hamlet and Ophelia, play their first intimate scene together.

I take this film to be a prime example of the way in which a period picture should be costumed and set. There is no craze for period accuracy here. The period is undefined. In a broad way, it is mediæval; there are no anachronisms. For the rest, it creates a dramatic background for the events of the story.

There is no niggling, time-wasting, budget-swelling insistence of exactly the right kind of sword, or gown or utensil for the exact year in which the story is supposed to be taking place. Thank heaven, there is no set year: the period is conditioned by the drama, not the drama by the period, as is so often the case.

FLIPPANT ON THE SURFACE

THIS is an extremely healthy sign: and so is the pleasant flippancy with which all concerned pretend to treat the making of this picture. No one on the job, from Tony Bushell, associate producer, through Desmond Dickinson, lighting cameraman, to the most junior member of the crew, takes an arty view of things. Thus, an intense underlying sincerity and consciousness of the breadth and majesty of the subject is brought happily into workaday focus.

The usurping king may well be referred to by a unit member as "the old geezer," Hamlet himself may get no better appelation than "his nibs." Everybody is like this—and yet I have never come across a unit as convinced—and they don't have to talk about it to prove it—of the worthwhile nature of the job they are doing, or who have put more effort into producing first-class results on the screen.

THE SIMMONS MANNER

IS THERE anybody in British films more generally liked than little Jean Simmons? This young woman who, they who have seen the rushes tell me, is magnificent as Ophelia, is as universally approved at Denham as she has been at Pinewood.

It is extraordinary that this completely unaffected girl is able to give such depth of feeling and such warmth of personality in front of the cameras. But she does it, and yet remains the nicest of teen-agers off the set.

We discovered that she had never seen a silent film—Chaplin was a legend to her. Herbert Smith, the old British Lion chief now a very responsible character at Denham, thereupon offered to put on a two-reel Chaplin for her immediately after the holiday. She was delighted. Her knowledge of the possibilities of the silent screen is at present limited to Betty Hutton's version of them in "Perils of Pauline."

Herbert Smith wears amazingly well, or to put it better and more accurately—shows no sign whatever of wear and tear. He tells me that he is extremely busy, and leaves it at that—but other people are quick to say that he does a first-class job of co-ordination and planning that makes for smoothness of working all round.

DUEL IN THE AFTERNOON

ON THE grass verge of the river in the Denham grounds I came across the cut and thrust, lunge and parry of a duel in the Italian manner, with rapier and dagger. It was Terence Morgan rehearsing for his part of Laertes in the duel scene with fencing instructor Dennis Loraine.

Newcomer Morgan is lithe, well built and willing. He is learning fast. Instructor Loraine, good looking enough to become a romantic star himself, has been a swordsman since he was eight years ago.

Obviously, Morgan will not be able to become an expert within the time at his disposal, but he is a quick pupil, and as the duel routine for "Hamlet" has been carefully worked out movement by movement, as meticulously as a ballet, I feel sure that the scene on the screen will be breathtaking and thrilling.

Olivier, no stranger to the art of fencing, will spend part of the studio holiday brushing up his part of the clash; and I feel, seeing that almost every fencing movement seems to have been worked into the duel, that this scene will be a highlight of the picture long to be remembered.

Orson Welles shares a joke with director Julien Duvivier and the camera crane crew, during a visit to Shepperton, where Duvivier was directing an outside scene for ANNA KARENINA

LUXURY IN ROME

ON another stage at Denham, Terence Young is directing early studio scenes for "One Night With You," after having completed about 15 per cent. of the film on location in Northern Italy.

The sets for this picture illustrate that British production is definitely capable of producing an effect of modernistic luxury as impressive as anything that Hollywood can devise. The scene was an Italian film producer's penthouse offices.

A display of cactus flanking one wall, a goldfish pool as the base of glass dividing walls, a sweeping, curved desk, a 20-ft. goat's-hair-covered settee are a few of the features of this striking scene. With all these and similar "special pieces," the general effect is one of good taste and simple layout, although Terence Young informed me that the many glass panels cause reflection problems for the camera crew. These, however, are considered well worth coping with for the sake of the general effect of the sets.

Incidentally, full marks to art director Tom Verity, who has built up from photographs taken in Rome a splendid, sweeping cut-out backing of Rome rooftops and skyline—one of the largest I have ever seen—to round off this set.

TROUBLE IN ITALY

YOUNG tells me that the location trip to Italy was extremely trying. Official matters were exceedingly difficult to get straight, co-operation over there was sketchy. For instance, a promised special train for certain key scenes did not turn

"First Gentleman" Revised Unit List: Shepperton's New Librarian

up until several days after it was promised.

The heat was stifling, and after nightwork it was impossible to sleep during the day. In crowd scenes, Italian generators, on loan, created a tremendous buzz and made control of the extras difficult at long range. The problem was eventually solved by the use of walkie-talkie radio sets.

Young pays tribute to the enthusiasm and devotion of the unit by saying that, having worked a day over the period stipulated, they offered to work another day, knowing that some of the results were not up to the desired standard.

BRIGHTON AT NETTLEFOLD'S

AT NETTLEFOLD'S they are giving Columbia's "The First Gentleman" some elegant settings. I watched some takes on a set designed to represent a Brighton restaurant of the period. It was a colourful and richly decorated spectacle, full of resplendent military and gay ladies. Yet it was achieved with great economy of material, the set being little more than panelled backings opening on to a terrace, with appropriate furnishings and decorations and chandeliers hung from the gantries.

Director Cavalcanti approaches this film with enthusiasm. Although the subject is essentially British, he feels that he and French actor Jean Pierre Aumont can get under the skin of it because, British as it is at base, there is a strong international flavour in the characters and the period.

Cavalcanti is a quiet and persuasive worker. He is one of those directors who has a vast technical background, and this is evident in his practical appoach to the problems of any set-up.

Jean Pierre Aumont approaches his work with seriousness and with that feeling for character rather than a star performance which is a mark of the best Continental actors. He has worked in France, Hollywood and now England, and whatever popular success he has scored has been through his ability to create real people on the screen.

"GENTLEMAN'S" UNIT LIST

HERE is the revised production unit list for Columbia's "The First Gentleman," now in its fifth week at Nettlefold's. Director, Cavalcanti; assistant producer, Ivan Lassgallner; production manager, Ray Pitt; assistant production manager, Terry Price; assistant director, Frank Hollands; second assistant director, Harold Buck; third assistant director, Clifford Price; unit manager, James Mahoney; art director, C. P. Norman; assistant art director, Lawrence Broadhouse; set dresser, Philip Stockford; costume designer, Elizabeth Haffenden; assistant designer, Doris Lee; period adviser, Eric Capon; wardrobe master, Goff Price; first assistant wardrobe, Harry Jordan; assistant wardrobe, Mrs. Goff Price; wardrobe mistress, Molly Arbuthnot; assistant wardrobe, James Jordan; continuity, Daphne Heathcote; assistant continuity, Kate Parker; production secretary, Joan Clark; editor, Marjorie Saunders; cutter, Mrs. C. Hone; assistant cutter, Pam Chapman; director of photography, Jack Hildyard; camera operator, Arthur Grant; clappers, E. Williams; loading, I. Morris; second unit cameraman, Cedric Williams; second unit camera operator, Rettlewell; second unit camera assistant, Tony White; chief make-up artist, George Claff; first assistant make-up, George Partleton; second assistant make-up, Phil Leakey; joint chief hairdressers, Frank and Betty Cross; first assistant hairdresser, Monica Hustler; second assistant hairdresser, Gordon Bond; runner, Geoffrey Helman; sound engineer, Fred Turtle; records and sound fixer, T. Meyers; boom operator, J. Davies; sound camera operator, Ray; sound camera maintenance, Ron Ford; focus puller, Ken Hodges; sound maintenance, Cliff Sandall; stills supervisor, R. Joyner; stills cameraman, Harold Saunders; second stills cameraman, George Catley; publicity, Walter Henry; construction manager, Wally Smith; studio manager, W. H. Norris; master carpenter, Frank Woodley; master painter, T. Dean; property master, A. Stinson; master plasterer, Jim O'Reilly.

During a visit to Pinewood, Sir Basil Brooke, Prime Minister of Northern Ireland, and Lady Brooke, met David Lean on the OLIVER TWIST set. They had to be introduced to Alec Guinness, whom they did not recognise in his costume and make-up as Fagin

New Camera to Suit All Requirements

FRENCH INVENTION WITH MANY USES

A CAMERA which can be built up, like a set of Meccano, to suit the requirements of any type of work, from studio or location to newsreel, natural history or scientific filming: that is, briefly, a description of the Eclair Camerette, for which W. F. Dormer (before the war agent for Siemens projectors) now has the representation for this country. He recently arranged for it to be demonstrated to me by J. Briquet, a French cameraman, who is full of enthusiasm for it.

The body of the camera is merely a shell, containing the mechanism and carrying the turret. It is the magazines that convert this shell into a complete camera. The shell itself weighs, complete with three lenses, only just over 7 lb., so that the loaded magazines weigh more than the camera itself.

Simple Motion

Magazines of 100-ft., 400-ft., or 1,000-ft. capacity can be used as desired; each has an indicator showing the amount of film left. In every case, the magazine contains the single sprocket and the rear portion of the gate. To prepare the camera for shooting is merely a matter of clipping the magazine in position, when, without any threading, it is ready for running.

It follows that the claw motion must be capable of engaging immediately with the film. The motion is of the simplest type; instead of an in-and-out movement of the claws, they are pressed by a spring on to the film, and merely slide over the perforations for the return movement (I recall a similar motion being used on the old 28-mm. Pathéscope projector).

A dog at the side of the gate couples up with the magazine to drive the sprocket and take-up. Close up to the gate is a slide for masks and gelatine filters.

The turret carries three lenses, which are set at divergent angles, so that it is possible to use a 1½-in. lens without a long-focus lens obstructing the field. The lenses are carried in a form of bayonet mount, and a fraction of a turn tightens the lens against a face, ensuring accuracy of the focus scale.

The shutter opening is adjustable from 0 deg. to 200 deg. For the look-through the reflex principle is employed, the face of the shutter being set at an angle of 45 deg., and polished to form a mirror. By means of a system of prisms the image is viewed from an eye-piece at the side of the magazine, which eye-piece can be pivoted to enable one to use it from the back or the top of the camera. I found that even with the lens considerably stopped down, quite a bright image could be seen.

The camera can be driven by hand, electricity or clockwork. For the first, a gearbox attaches to the right-hand side, providing ratios from 1 : 1 up to 48 frames per second.

Alternatively, a tiny 6/8-volt electric motor can be attached; its upper ring is a rheostat, graduated from 8 to 32 frames per second. The motor serves as a handle with which to hold the camera, and as one grips it, one's little finger touches the switch. This motor is fed from jelly accumulators carried in pouches slung round the waist of the cameraman.

The Tripod Head

The clockwork drive fits on in the same manner. A tachometer below the look-through indicates the speed in frames per second.

Not the least ingenious feature of the outfit is the tripod head. First of all, there is no screw to fumble with in fixing the camera; it merely clips into a dovetail. The tripod head, when normally assembled, gives the utmost flexibility in operation, and can be set to any angle, including vertical. It is locked in any position by friction blocks engaging with a ball.

By releasing a screw, the top of the tripod head withdraws from this ball, leaving the camera attached to a clamp, by which it can be fixed to chairs, tables, or any convenient ledge.

To forestal inquiries for this remarkable camera, I hasten to add that the model I examined was in this country only on a 14 days' permit. Whether the camera will be available here is dependent upon what arrangements Mr. Dormer is able to make for its manufacture.

R. H. C.

× × ×

SHEPPERTON A.C.T. shop steward Fred Ball has moved over from the projection theatres to the cutting rooms, where he will be in charge and also organise the film library. Fred, who used to be a film librarian at Shepperton many years ago, starts from scratch to organise a new department.

× × ×

Since returning with the unit from location in France, Kenneth K. Rick has been first assistant director on the floor at Pinewood on the shooting of "The Red Shoes."

LEONARD WALLACE

DAVID O. SELZNICK'S

DUEL in the SUNSATIONAL!

in Technicolor!

**Courageously Meets...
Gloriously beats...the
SUN in hottest July!**

DUEL in SOUTHEND

TOP TAKE AT RIVOLI.
REPLAYS RIVOLI
THIS MONTH.

DUEL in SOUTHPORT

SENSATIONAL SUCCESS AT
REGAL.
REPLAYS AGAIN
THIS MONTH.

DUEL in BRIGHTON

BUMPER BUSINESS AT SAVOY.
RETURNS FOR SEASON
TO ASTORIA.

DUEL in SCARBOROUGH

SMASH HIT AT CAPITOL.
RETURNS THIS MONTH
TO LONSBORO'
REBOOKED SEPT.
TO CAPITOL.

DUEL in BOURNEMOUTH

WESTOVER CAPACITY
BUSINESS.
REPLAYS EARLY
SEPTEMBER.

DUEL in TORQUAY

PHENOMENAL HIT AT REGAL.
RETURN RUN THIS
MONTH.

DUEL in WORTHING

STORMING SUCCESS AT
PLAZA.
RETURNS RIVOLI THIS
MONTH AND DOME
SEPTEMBER.

DUEL in DOUGLAS

RECORD RUN AT CRESCENT.
RETURNS TO DOUGLAS
THIS MONTH.

Released by THE SELZNICK STUDIO
Releasing Division Ltd.

Emery Reopens Short-Lived Radion at Lincoln

BUILT IN 1939—REQUISITIONED AT START OF WAR

RADION, Lincoln, which was recently acquired by the J. F. Emery Cinema Circuit, Manchester, reopened last week. Built in 1939, the Radion was requisitioned by the War Office shortly after the outbreak of war, after having been open for a few weeks. The theatre was stripped of its furnishings and equipment. Since the Emery circuit took over, the work of refurnishing the theatre and installing new equipment has been pushed ahead.

Seating accommodation is provided for about 850, the auditorium being of the stadium type. Western Electric mirrophone sound equipment is installed, but the theatre is wired for Westrex.

Manager of the Radion is R. F. Scott, who has had many years' experience in the entertainment business. For A.B.C. he had managed the Empire, Longton; the Haymarket, Newcastle-on-Tyne; Commodore, Liverpool; and the Forum, Liverpool. In 1943 he became general and booking manager for Grand Theatres (Southport), Ltd., and subsequently went on the renting side of the business in the Leeds area.

The opening feature was "Piccadilly Incident." Evening performances are from 5.45 p.m. each day (5 p.m. Sunday), with matinées on Mondays, Wednesdays and Thursdays. There is a special children's club matinée on Saturday afternoons.

Manchester Previews its Civic Film

Manchester's £16,500 documentary film, "A City Speaks," had its première showing at the Odeon, Manchester, on August 11. The audience of about 600 included representatives of every phase of city life, the Lord Mayor, members of the City Council, and leaders in commerce, industry and religion. Paul Rotha, the producer-director of the film, was present.

Supervisor's Daughter Weds

Miss Elizabeth Leitch, daughter of Mr. and Mrs. R. Val Bluer (supervisor for South of Scotland A.B.C.), was married to Petty-Officer R. B. Reid, of Charleston, last Thursday. The reception was held at the Marlborough House, Glasgow.

North Western Branch

For the first time for many years, North-Western branch will hold an August meeting. This will be held on Friday next, August 22, at the office of the secretary, Gordon Dudley West.

Sir S. W. Harris, president of the British Board of Film Censors, together with Oliver Bell, president of the British Film Institute, visited a Saturday morning children's club performance at the Gaumont, Rosehill (Morden).

"The Birth of a Baby" will not be permitted to be shown at Cheltenham kinemas.

Managers Discuss Agreement

NORTH - WESTERN branch, Society of Cinema Managers, held a meeting at Liverpool last week, when one of the items on the agenda was: "Additions and amendments to national agreement, particularly salaries and working conditions." The chairman reported on branch membership.

Arrangements are well ahead for the dance to be held at Reece's Restaurant, Liverpool, on September 24.

Paul Kelly and Adrian Booth in a scene from SPOILERS OF THE NORTH, a drama of the Alaskan salmon fishing industry, shortly to be Trade shown by Br. Lion

Ulster Showmen "Not Worried Over Import Duty"

KINE VARIETY COULD BE INTRODUCED

ULSTER exhibitors do not appear to be worried about the duty on American films. They are more concerned about the recent drop in their box-office takings due, not to the pictures they are showing, but almost entirely to the extremely fine weather.

Only four first-run houses are directly affected by the duty. Two others would be in a position to stage either kine-variety or all variety if they thought necessary. Because the quota legislation does not apply to Northern Ireland, most exhibitors are well into 1948 and some into 1949 in their bookings. By that time they say, in effect, the position will have remedied itself.

Of the four first-run houses, one, the Classic, a G.B. house, will draw largely upon Rank output. A second does very well showing reissues.

Censorship Threat

Anxiety is being expressed by Northern Ireland exhibitors over the threat of more censorship. The latest move comes from Coleraine, where, at its next meeting, the Borough Council will proceed to carry out its plan to appoint a censorship committee.

Conciliation Board Meets

A meeting of the Ulster Conciliation Board will be held at the end of the month to discuss the N.A.T.K.E. demand for an all-round increase in wages and a reduction of hours.

The meeting was first fixed for this week, but the Union asked for a postponement to enable all its delegates to be present.

It is anticipated, states the KINE. correspondent, that the C.E.A. will resist the demands on economic grounds and that the union will apply for the matter to go to arbitration.

An alarming feature of the dispute is that in the event of further delay some employees have made plans for an unofficial lightning strike. It is understood that they have fixed a date, which is being kept a secret for the time being, but it is believed to be early after the end of the holiday season.

The union does not know anything about this proposal, but one of the leaders of the strike movement is quoted as saying: "We are going to get the increase we have asked for or we are going to stage a strike at a time which will hit the bosses the hardest."

S.C.M. Dance at Nottingham

The Entertainments Committee of the Notts and Derby branch of the Society of Cinema Managers has arranged to hold a film ball in the Nottingham Palais de Dance on October 21.

There will be a cabaret, and a British film star may appear. Late buses have been booked for the 2 a.m. extension. The profits will go to the branch fund.

A New Merger

Eagle-Lion of America has absorbed P.R.C. distribution offices. P.R.C. will continue to produce for release by Eagle-Lion.

Harry Thomas, P.R.C. president, has resigned and will produce under the name of Mutual Films, for Eagle-Lion distribution.

On The Bookshelf

HOW AND WHY TO WRITE FILM MUSIC

A Work of Reference for Composers

JOHN HUNTLEY, in his new book, "British Film Music" (Skelton Robinson, 17s. 6d.), has tackled a subject about which little has been written. The book is more of a work of reference than it is biographical, and as such will be of value to students and practising musicians.

Huntley provides in the first half of this volume an interesting account of the growth of British screen music. He tells the story concisely and with plenty of factual illustrations.

The book covers both the feature and the short subject and documentary field.

There are 40 pages of biographies—film music composers, directors and sound recordists. And this section is supplemented by full details of recording orchestras, B.B.C. film music programmes and of available commercial disc recordings of British film music.

The foreword is by Muir Mathieson, who has probably done more than any other British musician to strengthen British film music. If that is not sufficient to recommend this volume, there are some dozen articles by leading studio technicians and composers on the how and why of the business.

Confectionery in Kinemas: "An Injustice"

It would be a great injustice if kinemas and theatres were to be allowed to sell sweets and tobacco while shopkeepers were compelled to close earlier. This was the view expressed by Mrs. Dobie, representing the retail confectioners at a conference of shopkeepers, shop assistants and consumers, convened by the Burnley (Lancs) Chamber of Trade to discuss closing hours.

Lawson to Visit England

J. E. Lawson, president of Odeon Theatres of Canada, is to make an early trip to England following the recent Canadian visit of J. Arthur Rank, writes the KINE. Canadian correspondent. It will be his first voyage to this country since he became head of various Arthur Rank companies in the Dominion.

It is expected that the Canadian executive will attend conferences in London and will inspect studios and Odeon properties.

Cannes Festival

J. Huet, director of the Delegation in London for *Cinematographie Française*, points out that his delegation is at the disposal of the British Industry to give information about the Cannes Film Festival, to be held this year from September 12-25.

Travel and hotel accommodation can be arranged through the Delegation offices at 27, Queen Anne Street, W.1. Telephone No. Langham 4422.

With
FLORA ROBSON
DENNIS PRICE
JACK WARNER
HAZEL COURT
ESMOND KNIGHT
JIMMY HANLEY
PETER HAMMOND
DENNIS HARKIN
And thousands of
Happy Campers
"A film of l ughter
predict, be magni
"The best lm of
'Holiday C mp' a
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"'Holiday C mp' i
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HOLIDAY CAMP (A)

A GAINSBOROUGH PICTURE

ghter and sunshine . . . it will, I
magnificent box-office success."
Felix Barker, "Evening News"

lm of this week . . . you will find
np' a fascinating picture."
Leonard Moseley, "Daily Express"

mp' is real and true—and it will
in the box-office."
Jonah Barrington, "Sunday Chronicle"

"An uncommonly lively and entertaining film."
Campbell Dixon, "Daily Telegraph"

"I thoroughly enjoyed 'Holiday Camp'. . . . See this film."
Dick Richards, "Sunday Pictorial"

". . . Will delight most English audiences."
Fred Majdelaney, "Daily Mail"

"A cheery well-made production."
Ewart Hodgson, "News of the World"

oliday Camp'
oliday fare."
Harold Conway, "Evening Standard"

PRODUCED BY **SYDNEY BOX** DIRECTED BY **KEN ANNAKIN**
SCREENPLAY BY **MURIEL & SYDNEY BOX** AND **PETER ROGERS** STORY BY **GODFREY WINN**

RELEASE DATE: SEPT. 15th

Distributed by GENERAL FILM DISTRIBUTORS

The LION'S ROAR

Contributed each week by Leo of Metro-Goldwyn-Mayer.

This is the West-End's most popular mayhem and mystery—SONG OF THE THIN MAN opens to-day at the Empire.

* * *

And it's mayhem and mystery as I like it, but it's the true, tried and tested favourite box-office meat of millions who have flocked to six 'THIN MAN' pictures already. The formula is simple—crisp comedy, delicious situations and those tongue-in-cheek bickerings one always gets when William Powell and Myrna Loy step out as Mr. and Mrs. Nick Charles.

* * *

Then there's 'Asta.' No 'THIN MAN' comedy mystery would be complete without him, and although I am now working with the original 'Asta's' grandson, there's no letting up in the family tradition of a humorous and, indeed, almost sagaciously human performance.

THIS WEEK'S EMPIRE HIT

That redoubtable team, POWELL and LOY, are back at the Empire in a neat piece of crime with suspense that's killing!

In SONG OF THE THIN MAN, Nick and Nora's son has grown big enough to be played by Dean ('GREEN YEARS') Stockwell, and the young fellow has definite ideas as to how his father should deal with crooks. But you can't tell Nick anything about trapping wrongdoers—I've been marvelling for a lucky 13 years how he ties the suspects in knots while unravelling a plot that doesn't seem to have a hole in it big enough for a midge to walk through!

* * *

If you think I'm prejudicial about SONG OF THE THIN MAN, just read what the British trade press says about it. "Snappy and exciting comedy crime melodrama. Team work first class, thrills faultlessly timed, and staging excellent," says the KINE WEEKLY.

* * *

And now hold on to your seats. It's here and I've seen it. I'm referring to SONG OF LOVE and bowing low in reverence to a picture that breaks new ground in more ways than three.

* * *

Let me analyse the statement and point out first *why* I'm so enthusiastic.

* * *

Firstly, SONG OF LOVE is a Clarence Brown production. He is a director after my own heart, and I shall always be grateful to him for more than 30 hits from THE TRAIL OF '98, through many Garbo pictures, to THE YEARLING.

* * *

I'm sure that when you see SONG OF LOVE you will be startled by the technical difference of the opening to the picture. It's something quite new and unusual. So is the final shot of the film, and I'm inclined to bet that you'll say: "There's more gilt-edged entertainment in-between than in any six average pictures."

NEXT AT THE EMPIRE

SONG OF LOVE is coming, and it's a picture that London won't forget for a long time. It's a film with a difference both for the eye and the ear.

SONG OF LOVE stars Katharine Hepburn, Paul Henreid and Robert Walker. It is a picture that will lift the use of classical music on the screen right into a new class. It is a love story so beautiful that it *had* to be set to music.

And what music! For the first time on the screen the music of Schumann, Brahms and Liszt forms a setting for a story as unforgettable as the lilting melodies that outlive time.

* * *

But it's a musical setting that opens up a new technique. Every note in the film is an integral part of the narrative—just as important as the spoken word—and not just a background against which scenes are played.

* * *

When the time comes you'll see *and* hear what I mean.

* * *

And now, turning to pastures new, I welcome home Elizabeth Taylor, the young English evacuee who went to the U.S.A. in 1939 and became a famous star. Yes, she is a star in her own right, and is being welcomed on the screen now by London's suburban millions in THE RICH FULL LIFE.

HOME ON HOLIDAY

Elizabeth Taylor, who has just arrived on the "Queen Mary." This young star is another English girl to make good in the U.S.A. War sent her away—peace brings her back a star!

I am delighted at Elizabeth's meteoric rise to fame. It took just five pictures for her to reach her unique position. And just to refresh your memory, here are the pictures that did it: LASSIE COME HOME; WHITE CLIFFS OF DOVER; NATIONAL VELVET; COURAGE OF LASSIE, and now THE RICH FULL LIFE. What a splendid effort for one who is just sixteen years of age!

-Leo

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
Beau Chumps ... ... (Grand National)—U.S.	39 min. (U)	Oliver Hardy, Stan Laurel. ...	Slapstick comedy in which Stan and Ollie enlist with the Foreign Legion. Reviewed in "Kine." May 23, 1932.	Handy second for the family (CC).
Copacabana (United Artists)—U.S.	91 min. (U)	Groucho Marx, Carmen Miranda, Steve Cochran. ...	Dizzy musical extravaganza introducing a new and novel comedy team. Story a trifle erratic, but co-stars in grand form, numbers tuneful and staging de luxe.	Attractive light booking (CC).
Crystal Ball, The ... (International)—U.S.	81 min. (U)	Ray Milland, Paulette Goddard, Virginia Field. ...	Polished romantic comedy on the fortune-telling racket. Originally reviewed in "Kine." April 1, 1943.	Good light booking for all classes (C).
Dangerous Venture ... (United Artists)—U.S.	60 min. (U)	William Boyd, Andy Clyde, Rand Brooks. ...	Hopalong Cassidy Western. Scenery good, but teamwork erratic and story far-fetched.	Very moderate Western support (CC).
Douce ... ... (G.F.D.)—French.	95 min. (A)	Odette Joyeux, Madeleine Robinson, Roger Pigaut. ...	Well-acted and characterised romantic period melodrama. Unfortunately, story has little point.	Fair booking for advanced halls (NC).
*Fag End ... ... (Grand National) —British	34 min. (U)	Claude Allister, Gene Gerrard, Pamela Stirling. ...	History of the tobacco industry presented in tabloid form. Quality a trifle uneven, but subject interesting and footage compact.	Acceptable quota fill-up (CC).
†For Whom the Bell Tolls (Paramount)—U.S.	125 min. (A)	Gary Cooper, Ingrid Bergman, Katina Paxinou. ...	Revised edition of a spectacular Spanish war romantic melodrama. Previous "Kine." review November 11, 1943.	Excellent general booking (C).
*Jim the Penman ... (New Realm)—British.	56 min. (A)	Mark Dignam, Beatrice Kane, Alec Ross. ...	Romantic crime melodrama, built around the greatest forger of all time, Jim the Penman. Script untidy, but characterisation adequate and title values good.	Reliable title and quota attraction for the masses and sticks (C).
*Master of Bankdam ... (G.F.D.)—British.	105 min. (A)	Anne Crawford, Dennis Price, Tom Walls. ...	Spectacular and spacious romantic melodrama, a showmanlike screen adaptation of Thomas Armstrong's widely read novel. Story holding, characterisation convincing, thrills big and direction resourceful.	Capital booking for the family and populars (C).
Melody for Three ... (Grand National)—U.S.	67 min. (U)	Jean Hersholt, Fay Wray, Schuyler Standish. ...	Another small-town drama with music, of the Dr. Christian series. Reviewed "Kine." May 22, 1941.	Good popular family booking (CC).
Rolling Home to Texas (New Realm)—U.S.	60 min. (U)	Tex Ritter, Slim Andrews, Virginia Carpenter. ...	Pocket musical Western. Atmosphere wholesome, but story far-fetched and technical presentation indifferent.	Very moderate horse opera (CC).
Second Chance ... ... (20th Century-Fox)—U.S.	62 min. (A)	Kent Taylor, Louise Currie, Dennis Hoey. ...	Snappy romantic crime melodrama. Story good, asides both interesting and exciting, teamwork well up to scratch and staging realistic.	Attractive double bill (C).
†Slave Girl ... ... (G.F.D.)—U.S.	79 min. (U)	Yvonne de Carlo, George Brent, Broderick Crawford.	Bizarre extravaganza set in early nineteenth century Tripoli and heavily coated with Technicolor. Staging magnificent, but story silly and camel compere sillier.	Very ticklish title and star booking (CC).
*Stars Look Down, The (Grand National) —British.	100 min. (A)	Michael Redgrave, Margaret Lockwood, Emlyn Williams.	Dramatic spectacular picture of life in a typical English coal-mining district. "Kine." review December 21, 1939.	Outstanding booking for all (NC).
They Meet Again ... (Grand National)—U.S.	64 min. (U)	Jean Hersholt, Anne Bennett, Robert Baldwin. ...	Small-town comedy drama of the Dr. Christian series. "Kine." review October 16, 1941.	Moderate revival for the family (CC).
This Gun for Hire ... (Paramount)—U.S.	81 min. (A)	Veronica Lake, Robert Preston, Alan Ladd. ...	Romantic crime melodrama with a patriotic twist. Reviewed in "Kine." May 14, 1942.	Good revival for the majority (NC).

(CC) Excellent for Children. (C) Suitable for Children. (NC) Not for Children.
* British Picture. † In Colour.

Reviews for Showmen: *By Josh Billings*

MASTER OF BANKDAM

General F.D. British (A). Directed by Walter Forde. Featuring Anne Crawford, Dennis Price and Tom Walls. 9,452 feet. Release not fixed.

SPECTACULAR and spacious romantic melodrama, a workmanlike and showmanlike screen translation of Thomas Armstrong's widely read saga of the Yorkshire woollen industry. The yarn, which opens in the middle 'eighties, and runs to three generations, concerns a forthright cloth manufacturer and his two warring sons and grandsons and the skilful interplay of sharply drawn character paves the way to much thoughtful and exciting detail, as well as moving and hectic drama. Its moral is perhaps a trifle obscure, but few will deny that there is wisdom in letting the individual picturegoer draw his own conclusions. After all, one of the secrets of the best-seller is its capacity to hedge. Capital booking for the family and populars.

Story.—Simeon Crowther, forthright owner of Bankdam Mills, Yorkshire, pins great hopes for the future on his two sons, Zebediah and Joshua. Zebediah, clever but unscrupulous salesman, marries Clara, a social climber, while Joshua, a brilliant designer, is content with Annie Pickersgill, a working girl. Joshua has a son, Simeon, who takes after his grandfather, but Zebediah's heir, Lancelot, has a hearty distaste for work. Zebediah is mean in all his dealings, and refuses to heed Joshua's warnings, and instals heavy machinery in an old building. When the inevitable happens and the building collapses, Joshua is killed. Old Simeon dies of shock and Zebediah becomes the new master of Bankdam. Ill-health dogs him, and when he goes to Vienna for treatment he puts Lancelot in charge. Prompted by his mother, Lancelot spends money recklessly and falls foul of the workers. Bankdam faces ruin, but Zebediah, now a dying man, returns home and hastily hands the reins over to Simeon the second. Simeon, a true Crowther, quickly makes good and becomes the final master of Bankdam.

REVIEWS—continued on page 22

REVIEWS—*continued from page 21*

Acting.—Tom Walls does a thoroughly sound job as old Simeon Crowther, and Dennis Price, a young actor who thrives on work, never puts a foot wrong as Joshua. Stephen Murray registers in contrast as the cunning and unctious Zebediah and earns equal billing. Anne Crawford, Linden Travers, Jimmy Hanley and David Tomlinson share the supporting honours.

Production.—The story, which opens in the year 1854, is tightly woven from colourful and sturdy threads, and its basic pattern clearly indicates the steady rise of the Yorkshire woollen industry. The family angle is slightly less convincing—the friction between the sons, the grandsons and their respective womenfolk is expressed for the most part in the idiom of the novelette—but, nevertheless, its blend of fact and fiction has a firm box-office ring. The spectacular highlight is the collapse of the old mill, which is staged with breathtaking realism. Towards the end, the growth of the trade union movement is indicated by an organised strike, but during all its turbulent development the film seldom takes sides. It should undoubtedly prove a screen best-seller.

Points of Appeal.—Interesting, holding and exciting story, good cast, resourceful direction, authentic detail, big thrills and best-seller title.

SECOND CHANCE

Twentieth Century-Fox. American (A). Directed by James Tinling. Featuring Kent Taylor, Louise Currie and Dennis Hoey. 5,650 *feet. Release not fixed.*

SNAPPY romantic crime melodrama concerning a modern Raffles who meets his Waterloo shortly after taking a "skirt" on trust. It contains many crisp and interesting new angles, and these are skilfully worked into its exciting, if not exactly original, basic theme. The team-work and staging are above average. Attractive and compact double bill.

Story.—Kendal Wolf, an engaging and manly cracksman, switches a phoney diamond for a real one while in a jeweller's shop. Joan Summers, a pretty girl, sees him and helps him to make a clean getaway. Kendal takes Joan into partnership and introduces her to the rest of the gang. In due course, the two fall in love, but Kendal refuses to get out of the racket until they have cracked one more crib. The famous Malabar diamonds are marked down for attack, but during all this the police creep up on them and they are caught red-handed just as they are about to make their biggest haul. Joan then turns out to be a "private eye," but she promises to wait for Kendal until he has served his time.

Acting.—Kent Taylor has quite a way with him as Kendal, and Louise Currie is both attractive and disarming as Joan. Dennis Hoey, Larry Blake and Paul Guilfoyle also pull their weight in direct support.

Production.—The picture gives a clear and amusing insight into most of the tricks of the diamond-cutting and jewellery trade, and the authentic detail effectively underlines its traditional but always spectacular and exciting thrills. True to tradition, the nifty piece of crime fiction ends with a breathless automobile chase. It has showmanship all right.

Points of Appeal.—Exciting and realistic story, intriguing love interest, expertly timed thrills, handy footage and competent cast.

FAG END

Grand National. British (U). Directed by Charles Hawtrey. Featuring Claude Allister, Gene Gerrard and Pamela Stirling. 3,075 *feet. Release not fixed.*

HISTORY of the tobacco industry, presented in tabloid form. Live players illustrate part of the intriguing subject, but all the talking is left to commentator Ronnie Waldman. The scenes shot in modern tobacco factories are much more impressive than the acted sequences, and those borrowed from yesterday's epics, but the overall impression is, nevertheless, favourable. Acceptable general fill-up.

Production.—The film crowds quite a lot into its convenient footage, but it is at its happiest while touring modern cigar, cigarette and snuff factories. The technical detail is exceedingly well edited. The re-created scenes, illustrating the early growth of the tobacco habit, fail to achieve a like measure of conviction, but Ronnie Waldman's easy commentary helps considerably to conceal the somewhat clumsy dovetailing. By and large, it's playable "quota." The title's particularly neat.

Points of Appeal.—Interesting subject, compact footage and quota ticket.

COPACABANA

United Artists. American (U). Directed by Alfred E. Green. Featuring Groucho Marx, Carmen Miranda and Steve Cochran. 8,276 *feet. Release not fixed.*

DIZZY musical extravaganza co-starring Carmen Miranda, the bizarre Brazilian bombshell, and Groucho, eldest and most versatile of the inimitable Marx Brothers. Its fun, which springs from a wily agent's attempt to pass off one singer as two, falters every time the featured players take leave of the screen, but happily, its flat spots are few and far between. Lavishly mounted and generously decked with ravishing chorines and tuneful numbers, it's more than welcome escapist entertainment. Attractive light booking.

Story. — Lionel Devereaux and Carmen Novarro, a double-act, are in love but can't get bookings. Lionel is the handicap and he wisely breaks up the team and becomes Carmen's agent. He crashes the famous Copacabana Club and persuades Steve Hunt, the owner, to give Carmen an audition. After Steve signs up Carmen, Lionel tells him that he has another star, a Parisian singer named Fifi. Fifi, who is really Carmen with a wig, is also engaged. The deception leads to countless complications and romantic entanglements, but finally the resourceful Lionel straightens everything out. The picture ends with a fat film contract for Carmen, if not a wedding ring.

Acting.—Groucho Marx gets up to all his old tricks and introduces a few new ones as artful agent, Lionel, and Carmen Miranda is at the top of her form in the dual rôle of Carmen and Fifi. The supporting players haven't a great deal to do, but, even so, we could have done with less of Andy Russell, a colourless crooner.

Production.—The picture is no joke when true love intervenes and Andy Russell is called upon to warble, but luckily for all concerned, including the audience, its rational or, to be more exact, straight romantic moments, are brief. The co-stars improvise cleverly and register both individually and as a team and the birth of a promising new comedy set-up is more than sufficient justification for the film's ample running time. Heaven knows, the screen is in need of laughter.

Points of Appeal.—*De luxe* staging, tuneful songs, pretty ladies, "U" certificate and, above all, Groucho and Miranda.

DANGEROUS VENTURE

United Artists. American (U). Directed by George Archainbaud. Featuring William Boyd, Andy Clyde and Rand Brooks. 5,361 *feet. Release not fixed.*

HOPALONG CASSIDY Western telling of dirty work in archæological circles. It's not the most exuberant or plausible of the time-honoured series, but fine scenery helps to mellow its extravagant, not to say serial-like, tale. It may please the youngsters. Moderate Western support.

Story.—Hopalong Cassidy and his two buddies, California and Lucky, are engaged by Sue Harmon, an attractive archæologist, and Dr. Grimes Atwood, a scientist, to protect them during a trek into Indian territory. Before they get very far they are attacked by Indians who, on closer inspection, turn out to be rustlers in disguise. The mass masquerade sets Cassidy thinking and he finally discovers that Morgan, an unscrupulous rancher, and Atwood are secretly plotting to plunder the graves of honoured Redskins. Meanwhile, the real Indians take a poor view of the white man's treachery, capture California and prepare to offer him up as a sacrifice. Fortunately, Cassidy learns of this in time and not only rescues California, but unmasks Morgan and Atwood. The Indians accept all explanations and Sue is allowed to retain priceless relics for a national museum.

Acting.—William Boyd hasn't a great deal to do as Hopalong Cassidy, and neither has Rand Brooks as Lucky, but Andy Clyde scores a few laughs as California. The support is, to put it mildly, undistinguished.

Production. — The hocus-pocus unfolds against majestic scenery, but the sweeping panoramas are only part compensation for an absurd and trivial tale.

Points of Appeal.—Scenery and series values.

JIM THE PENMAN

New Realm. British (A). Directed by Frank Chisnell. Featuring Mark Dignam, Beatrice Kane and Alec Ross. 4,895 *feet. Release not fixed.*

ROMANTIC crime melodrama, built around the greatest forger of all time, Jim the Penman. The acting, direction and script are far from impeccable, but its hectic and authentic story is, nevertheless, a stern warning to all who contemplate a deviation from the straight and narrow. Reliable title and quota attraction for the industrial masses.

Story.—James Townsend Saward, an ambitious and impecunious barrister, has a talent for copying other people's signatures. Prompted by a natural desire to provide his fond wife with the good things of life, he decides to go in for forging in a big way. He takes into his confidence and employ Ned Atwell, an artful young crook, and Joe Hardwicke, a smooth-tongued but alcoholic gentleman, formerly of a penal settlement. The big banks feel a draught as soon as Saward, now known as Jim, the Penman, begins to operate, and Mr. Seutro, a private investigator, is engaged to break up the gang. It takes some time, but his patience is finally rewarded when Hardwicke talks out of turn while drunk and Atwell squeals. Saward gets his deserts and his forced separation from his innocent wife is the hardest part of his heavy, though just, punishment.

Acting.—Mark Digman acts with conviction and quiet deliberation as Saward, alias Jim, the Penman, Beatrice Kane is sympathetic as the trusting Mrs. Saward, and Alec Ross is always cool, calm and collected as the relentless Mr. Seutro. The supporting players are a trifle camera-conscious, but all speak with commendable force and clarity.

Production.—The picture takes its subject with all seriousness, but its somewhat cramped technical presentation causes it at times to border on burlesque. The judicious application of the scissors will eradicate most of its faults. To its credit is the resolute diction of the principal players. Most are recruited from the B.B.C. and all make sure that every word is adequately stressed. Obvious title values are another strong factor in its favour.

Points of Appeal.—Real-life story, adequate characterisation, good moral, quota ticket and intriguing title.

DOUCE

G.F.D. French (A). Directed by Claude Autant-Lara. Featuring Odette Joyeux, Madeleine Robinson and Roger Pigaut. 7,600 *feet. Release not fixed.*

SET in 1887, this picture shows how a romantic girl nearly runs away with her aristocratic father's estate agent who, in turn, has had an affair with her governess.

Characterisation is extremely good as is the direction, but the story leads nowhere and fizzles out in a complete anti-climax. The sub-titling is good and one is interested most of the running time in the performances of the artists concerned.

Story.—Douce, brought up in a sheltered life by her widowed father, falls for Fabien, their estate agent. He is in love with Douce's governess, Irene, who, however, has ideas about marrying Douce's father. Finally, Douce decides to run away with Fabien, who has been severely rebuffed by Irene.

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REVIEWS—*continued from page 22*

but repents at the last moment. Fabien and she attend a stage show at the Opéra comique, which is tragically burnt out. Douce is killed and later Fabien and Irene are turned out of her father's home.

Acting.—Odette Joyeux is extremely attractive as Douce and Madeleine Robinson shows real strength of character as Irene. As the grandmother, Marguerite Moreno draws a forceful character study, but Jean Debucourt is somewhat colourless as Douce's invalid father. As Fabien, Roger Pagaut has all the essential qualities of the romantic lover.

Production.—If only the plot had been on the level of the direction and acting, this would have been a really good picture. Unfortunately, the author seems to have concentrated on his characters without much sense of theatre.

Points of Appeal.—Very good acting and characterisation in a period romantic drama.

SLAVE GIRL

General F.D.-Universal. American (U). Photographed in Technicolor. Directed by Charles Lamont. Featuring Yvonne de Carlos, George Brent and Broderick Crawford. 7,168 *feet. Release not fixed.*

BIZARRE, balderdash and bunkum, set in early nineteenth-century Tripoli and heavily coated with Technicolor. Believe it or not, it is compèred by a talking camel, but the task of making sense, let alone good entertainment, of its crazy compound of romance, intrigue and skulduggery is far beyond the unhappy beast. Many labels fit the fabulous flapdoodle, but none, unfortunately, sticks. Very ticklet title and star booking.

Story.—Matt Claibourne, a gay young blade of the early eighteen-hundreds, is sent on a U.S. Government mission to Tripoli to purchase in gold the freedom of ten American sailors, held by the cruel and ruthless Pasha. He is accompanied by his lusty bodyguard, Chips Johnson, but is quickly relieved of the gold by Francesca, a ravishing, but not too scrupulous dancer. Francesca wants the money to aid her lover, El Hamid, another of the Pasha's luckless prisoners, but she only succeeds in incurring the Pasha's wrath. El Hamid is not above offering Francesca to another chief in return for help, and Matt, Chips and the ten sailors find themselves enmeshed in the local politics. However, they manage to keep their heads and, after Pasha and his bears and El Hamid and his conveniently liquidate themselves in one mighty battle, the American contingent sails merrily for home, with Francesca, now Matt's girl friend.

Acting.—Yvonne de Carlo is not much of a dancer or an actress, but she looks good in next to nothing as the tantalising Francesca, while George Brent, Broderick Crawford, Albert Dekker and Carl Esmond do their best to appear comfortable in fancy dress as Matt, Chips, Pasha and El Hamid.

Production.—The camel, which from time to time makes comments and cracks in a modern Brooklyn idiom, is, apparently, introduced to settle the question of the film's character, but by the time it all ends it's still impossible to say whether it's comedy, drama, pantomime or intentional burlesque. From the entertainment viewpoint, and no other matters, it's a sorry return for the king's ransom it obviously cost to produce. We've never seen its like before!

Points of Appeal.—Title, star, Technicolor and "U" certificate.

ROLLING HOME TO TEXAS

New Realm. American (U). Directed by Al Herman. Featuring Tex Ritter, Slim Andrews and Virginia Carpenter. 5,436 *feet. Release not fixed.*

POCKET musical Western, telling of monkey business behind and beyond prison bars. It has a fair amount of action and a few cheery songs, but an extravagant climax and indifferent lighting and photography take it

(*Continued at foot of next column*)

Reissues

FOR WHOM THE BELL TOLLS

Paramount. American (A). Photographed in Technicolor. Directed by Sam Wood. Featuring Gary Cooper, Ingrid Bergman and Katina Paxinou. 11,217 *feet. Release not fixed.*

SPECTACULAR romantic melodrama of the Spanish Civil War, faithfully adapted from a best seller by Ernest Hemingway. This revised edition of the original, which was reviewed in the KINE., November 11, 1943, concerns the adventures of an American intelligence volunteer operating with a band of guerillas in the Sierra Nevadas.

Gary Cooper and Ingrid Bergman turn in first-rate performances, but honours must go to Katina Paxinou, who portrays the woman of Pablo, a guerilla leader who is weakening from the moral effects of killing. Although trimmed by some 4,000 feet of the original, the previous KINE. review, which voted it an outstanding booking, a formidable and monumental box-office enterprise on title and star values alone, is still essentially applicable.

Points of Appeal.—Exciting, provocative and moving story, romantic angle, big title and star values.

THIS GUN FOR HIRE

Paramount. American (A). Directed by Frank Tuttle, Featuring Veronica Lake, Robert Preston and Alan Ladd. 7,259 *feet. Release not fixed.*

ROMANTIC crime melodrama concerning the Fifth Column activities of Raven, an American gangster portrayed by Alan Ladd. The story is a trifle pretentious and far-fetched, in particular when Raven ends his shady career by performing a particularly brave act in the service of his country, which brings him honour and loss of life. However, it conforms vigorously to type and it should remain, in the words of the KINE. review of May 14, 1942, "A very good crime booking."

Points of Appeal.—Versatile story, excellent characterisation, title and star values.

THE CRYSTAL BALL

International. American (U). Directed by Elliott Nugent. Featuring Ray Milland, Paulette Goddard and Virginia Field. 7,323 *feet. Release not fixed.*

POLISHED romantic comedy telling how an attractive girl wins a handsome lawyer from a designing widow while in the employment of an unscrupulous fortune-teller. The attractive stars are at the top of their form and make the most of the story's balanced wit. There are novel backgrounds, and the whole has the added attraction of a compelling feminine angle. The KINE., April 1, 1943, classed it as "Capital star-studded light entertainment for all classes."

Points of Appeal.—Original and piquant plot, polished dialogue, feminine angle, and obvious star popularity.

THE STARS LOOK DOWN

Grand National. British (A). Directed by Carol Reed. Featuring Michael Redgrave, Margaret Lockwood and Emlyn Williams. 9,090 *feet. Release not fixed.*

DRAMATIC and spectacular depiction of life in a typical English coal-mining district, skilfully adapted from A. J. Cronin's best-seller. Sentiment, pathos, comedy, drama, and harrowing thrills arise naturally from a logical set of circumstances. The climax, with its mine disaster and tragic depiction of entombed men is vivid and a memorable spectacle, and one of the film's technical highlights. But we do not recommend it on thrills alone, for it throws a topical searchlight on industry and sociology in general. The KINE., December 21, 1939, said: "Few, if any, British dramas have been better disciplined. None is more confident of general appeal." Although eight years have elapsed, that decision should still hold.

Points of Appeal.—Powerful, realistic story, title and star values.

THEY MEET AGAIN

Grand National. American (U). Directed by Eric C. Kenton. Featuring Jean Hersholt, Anne Bennett and Robert Baldwin. 5,890 *feet. Release not fixed.*

SMALL-TOWN comedy drama with song, one of the Dr. Christian series, telling how the popular medico rescues an innocent bank clerk from a prison sentence and at the same time saves the life of the unfortunate man's daughter. There is tender sentiment and popular song, but the actual plot leaves much unexplained. Still, in spite of the somewhat slipshod story treatment, the film has heart and human interest. The KINE., October 16, 1941, added: "Its formidable assets outweigh its shortcomings."

Points of Appeal.—Human, if sketchy, story, good acting by Jean Hersholt and supporting cast.

MELODY FOR THREE

Grand National. American (U). Directed by Eric C. Kenton. Featuring Jean Hersholt, Fay Wray and Schuyler Standish. 6,035 *feet. Release not fixed.*

ANOTHER small-town drama of the Dr. Christian series, telling how the understanding practitioner reconciles a husband and wife, and, at the same time, becomes the mentor of their brilliant young violin player son. Neither the tale nor its musical interpretation is particularly pretentious, but unassuming as the picture is, it does not lack popular heart interest or harmony. The capable cast and director give of their best and ensure popular entertainment. The KINE., May 22, 1941, classed it as "A human subject which will register in the majority of halls."

Points of Appeal.—Kindly and human story, effective incidental music, strong feminine angles.

BEAU CHUMPS

Grand National. American (U). Directed by James W. Horne. Featuring Stan Laurel and Oliver Hardy. 3,575 *feet. Release not fixed.*

SLAPSTICK comedy in which Stan and Ollie join the Foreign Legion in order to forget a certain capricious "dream" girl. They soon discover that most of their regiment joined the legion through the indifference of the same girl and find themselves in an intolerable position. Before the two buddies can resign, however, they are sent into action against a band of Riffs, which provides an uproarious climax. Reviewed in KINE. May 23, 1932, it should still appeal to those who enjoy the specialised humour of the clowns.

Points of Appeal.—Humorous situations, title and obvious star values.

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down more than a peg. Very moderate "horse opera."

Story.—Reed, human and understanding head of a big penitentiary, instals the honour system in his jail. The majority of the convicts play ball, but Lockwood, an unscrupulous politician, persuades a few unruly inmates to make a getaway and take part in hold-ups. Tex, Reed's forthright nephew, hears of this and comes rushing to his uncle's aid. There is a spot more bother, but in due course Tex rallies the model prisoners and they beat Lockwood and his mob in the final foray. The honour system is continued in the prison and all the inmates presumably look forward to a happy stretch.

Acting.—Tex Ritter sings lustily and rides hard as Tex, but the rest of the players are a job lot.

Production.—The first half, reinforced and refreshed by song, is not too bad, but the sight of old lags acting as U.S. deputies puts unrehearsed laughs into the culminating reels and the climax. There is a limit even to the credulity of Western fans.

Points of Appeal.—Whole atmosphere, handy footage and "U" certificate.

FINANCIAL FACTS AND FIGURES

Sagall Fires Latest Shot in Battle for Scophony

SPIRITED REPLY TO BOARD CIRCULAR

By V. J. BURTT

FROM OUR CITY OFFICE

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THE battle for the control of Scophony, the television company, has been taken a stage further.

Dr. Joseph Sagall has issued a spirited reply circular to the recent Scophony Board circular. He is hoping to reorganise the board.

At a Press conference at the week-end his main complaint was that the company was not going ahead with its television business.

"If it made arrangements to manufacture only 1,000 24-in. screen Scophony television home sets on the lines of the actual instrument produced in 1939, it could make a profit of £50,000," asserted Dr. Sagall.

He also stated that though he has received overwhelming support from the English shareholders, the whole future of the company is actually in the hands of American shareholders, who own 50 per cent. of the equity.

Dr. Sagall, who is acting on behalf of Television Investment Trust, which bought the Scophony "A" shares from W. G. Elcock, the financial controller of Scophony, also alleged that in addition to the other benefits accruing to Mr. Elcock under his financial agreement, he had also been assigned a 50 per cent. interest in the company's patent and other monopoly rights for the Western Hemisphere.

Dealing with the directors' assertion that Television Investment Trust had been dealing in Scophony "A" shares, Dr. Sagall stated that transfers had taken place, but only to certain members of Television Investment Trust who preferred to have shares in their own names and not merely to share in a general pool.

It was also untrue that it was proposed to reinstate Mr. Solomon Sagall as managing director. Unfortunately, states Dr. Sagall's latest circular, that is impossible, as his energies are fully engaged in America as president and owner of Telecon Corporation and Intra Video Corporation.

"Brushing aside irrelevant matters introduced by the directors' circular and other side issues," continues the circular, "the real point which you have to consider is whether your interests will best be served by the board under whose direction Scophony's priority in television has been lost, or by a reconstituted board."

Dr. Sagall also revealed that technically Mr. Elcock, the financial controller, though no longer holding Scophony shares, could reinstate directors should they be removed after the extraordinary general meeting on September 4, but that Mr. Elcock had expressed a willingness to discuss matters.

SHARE MARKET BAROMETER

	1946 High.	1946 Low.	Latest.	Change.
African Theatres Ord.	£6½	£5½	£7	— 2/6
Assoc. Brit. Corpn. 5/- Ord.	30/10½	20/-	19/9	+ -/7½
" " 6% Pref.	32/6	25/3	25/6	—
" " 4½% Pre-Pf.	25/4½	22/1½	21/3	— -/3
A.P.P.H. Ord.	46/3	28/-	31/3	— 1/3
Brit. & Amer. Film Press, Ltd. (1/-)	—	—	1/6	— -/3
Brit. & Dom. Films (12/-)	27/3	17/4½	17/-	—
" " 5½% Pref.	23/4½	20/-	20/-	— -/7½
Brit. Lion 7½% Pref. (10/-)	17/1½	12/3	13/9	+ -/3
" Ord.	6/10½	5/6	5/-	— -/3
Brit. Lion Studios Ord.	6/6	3/10½	5/-	—
" " 6% Pref.	26/-	24/6	20/-	—
" " 5% Notes	£100½	£98½	£90	—
" " 4% Debs.	£102½	£98½	£95	— £3½
Capital Prov. News (5/-)	20/6	12/-	13/-	+ -/6
Cine Television "B" Ord.	6/7½	2/6	3/-	+ -/1½
Dufay-Chromex Ord. (2/-)	6/3	3/7½	3/9xD	—
Gaumont British Ord. (10/-)	28/10½	21/3	18/6	— -/6
" " "A" Ord. (5/-)	18/6½	12/-	8/9	— -/4½
" " 5½% 1st Pref.	28/10½	21/3	23/-	+ -/6
" " 3½% Debs.	£109½	£100	£100	— £1
General Theatres Prefd. (6/8)	28/6	12/6½	21/3	— 1/9
" " 3½% Debs.	£105½	£102½	£96	— £1½
Granada Theatres 1st Pref.	22/9	19/-	18/-	— 2/-
Humphries, G., & Co. (5/-)	—	—	45/-	—
Kinemas Ord. (5/-)	12/7½	10/-	10/-	—
Mde. Tussaud Def. (1/-)	7/9	4/0½	4/9	— -/1½
" " Prefd. Ord.	30/3	22/6	24/6	— -/6
Moss Empires Ord.	48/-	40/-	35/-	—
" " Cum. Pref.	25/3	23/-	23/-	— 1/-
" " 3½% Deb.	£105	£103	£100	— £1
Odeon Associated 4½% Pref.	—	—	20/3	— -/3
" " 3½% Deb.	—	—	£95	— £2
Odeon Props. 4½% Pref.	25/3	21/-	19/9	— -/6
" " 3½% Debs.	£109	£98	£96	— £2
" " 4%) Debs.	£108½	£101½	£100	— £1
Odeon Theatres Ord (5/-)	53/1½	38/9	35/-	— -/7½
" 6% Pref.	30/6	25/9	23/9	— 2/-
P.C.T. 10% Cum. Pref.	41/10½	36/9	31/3	— -/6
" 7½% "A" Pref.	33/9	30/7½	31/3	— 1/3
" 7½% "B" Pref.	33/9	31/-	31/3	— 1/3
" Construction 7% Pref.	33/3	28/3	27/6	— 1/3
Scophony (5/-)	16/-	6/6	4/10½	+ -/10½
Stoll Theatres Corpn.	24/9	17/9	13/-	—
Twentieth Century Ord (5/-)	5/1½	3/-	3/-	— -/3
" 6% Pref. (10/-)	12/3	7/6	8/-	— 1/-
United Entertainments Ord. (5/-)	11/11½	10/3	8/6	— -/6

SHARE MARKET

Fall Continues

THE fall in kinema shares during the past week has continued. The biggest changes include a drop of 2s. 6d. to £7 in African theatres, 1s. 9d. to 21s. 3d. in General Theatres preferred, and 1s. 3d. to 31s. 3d. in the case of the A.P.P.H. ordinary, and P.C.T. 7½ "A" and "B" preferences.

Twentieth Century preferences also lost 1s. at 8s. Granada first preference are 2s. lower at 18s., and a number of others showed declines ranging from 3d. to 7½d. Some of the debenture stocks are from £1 to £2 lower.

The bright spot included Scophony, which advanced 10½d. to 4s. 10½d. following Dr. Joseph Sagall's reply to the recently issued Scophony board circular.

Capital and Provincial News improved 6d. to 13s., Cinema Television "B" ordinary 1½d. to 3s., and British Lion preference to 13s. 9d.

New Private Companies

Sadfas, Ltd.—Registered August 5. Capital, £10,000 in £1 shares. Film producers, etc. The subscribers (each with one share) are: W. G. Humphry, 64, Manor Park Road, W. Wickham, accountant; and H. E. Swift, 59, Surrey Grove, Sutton, Surrey, accountant. The first directors are to be appointed.

Versatex, Ltd.—Registered August 5. Capital, £10,000 in 10,000 shares of £1 each. Apparatus making and dealing, etc. Fdk. D. Sharky signs as director. Solicitors: E. H. Silverstone and Co., 240, High Holborn, W.C.1. Registered office: 240, High Holborn, W.C.1.

Midland Theatres (Leicester), Ltd.—Registered August 7. Capital, £400 in 400 shares of £1 each. To acquire Theatre Royal, Leicester, exhibiting, etc. The directors are: Elijah A. Colman, 31, Temple Row, Birmingham 2, surveyor; Cyril G. King, 29, Waterloo Street, Birmingham 2, estate agent; and Philip M. Marcuson, 59, Temple Row, Birmingham 2, merchant. Solicitors: Westwood, Morris and Co., Birmingham 2. Registered office: 29, Waterloo Street, Birmingham.

Filmtype, Ltd.—Registered August 8. Capital, £1,000 in 1,000 shares of £1 each. Entertainment proprietors, etc. Registered office: 130, High Holborn, W.C.1.

Naze and General Properties, Ltd.—Registered August 11. Capital, £1,000 in £1 shares. Proprietors of holiday camps, kinemas, etc. Secretary: M. Roberts. Solicitors: D. B. Levinson and Shane, S.W.1. Registered office: 15, Whitehall, S.W.1.

English international football star, Billy Wright, of Wolverhampton F.C., chats to members of the Gaumont British junior club on the importance of team spirit. Manager C. Lloyd Davies is in close attendance and assistant manager J. B. S. Berry is in the background

A.B.P. PROFITS UP BY £4,500

THE balance sheet of Associated British Properties, Ltd., (controlled by Associated Cinema Properties), to March 31 shows a net profit of £15,021, against £10,513 last year, which is recommended as payment on ordinary dividend.

Revenue was £180,021, against £180,013. Outgoings include debenture interest, £80,081 (£80,951), depreciation and amortisation £39,918 (£39,049), tax, £45,000 (£49,500).

The annual general meeting of the company will be held on August 28 at 2.30 p.m. at 30-31, Golden Square, W.

Disney Going Ahead With "Alice" Film

Walt Disney is to go ahead with the production of "Alice in Wonderland." He recently concluded a deal with Paramount Pictures whereby he acquires the rights in Lewis Carroll's "Alice in Wonderland," "Through the Looking Glass" and "Hunting of the Snark."

In addition, Disney has also purchased from Paramount their rights in a musical play entitled "Alice in Wonderland," the libretto for which was written by Henry Savile Clarke and the music by Walter Slaughter.

Producers See the Actors' Delegates

Members of the B.F.P.A. held their first meeting with British Actors' Equity on Wednesday of this week. The producers are being asked by the union for a standard contract agreement, which, as reported in last week's KINE., will mean additional overheads to a production's budget.

Linden Travers and Jimmy Hanley, in a scene from MASTER OF BANK-DAM, the Walter Forde-Edward Dryhurst production, which opens a West-End run at the Leicester Square Theatre today (Thursday)

EDINBURGH GETS READY FOR FESTIVAL

Crown Film to be Premiered

AMONG the films to be shown at the first International Festival of Documentary Films, which is being held in Edinburgh at the end of this month, is the new Crown Film Unit production "The Cumberland Story." It will be the first presentation of the film to the general public prior to its release later in the year. It is the story of a Cumberland coalfield, which is in all essentials true, and represents a pioneer effort rather ahead of the present general reorganisation of the British coalfields.

"The Cumberland Story," was made by the Central Office of Information.

"The Brothers" Preview

"The Brothers," filmed against mountain scenery of Skye, had its Edinburgh première in the New Victoria on Sunday night last, when the proceeds from a record house went to Press charities.

Personal appearances were made by two of the stars, Patricia Roc and Finlay Currie, and David MacDonald, the producer.

Mr. MacDonald, speaking at an informal luncheon party, at which J. S. Dunbar (G.-B.) presided, said he wanted to make more Scottish pictures.

Death of A. H. Gold

The Trade heard with regret, last week, of the sudden death of Albert H. Gold, who was "on the road" in Scotland for A.B.F.D., under E. Pyser.

Mr. Gold was a popular visitor to Scottish exhibitors. He also took an active interest in the affairs of Lodge Anima, Glasgow.

Warner Pays Staff Bonus

Payment of a bonus to Warner employees in Britain for the fiscal year ended July 26, 1947, was decided upon by Max Milder, managing director, on Tuesday.

About 600 employees of the company are affected.

NEWS FROM OVERSEAS

Australia Bans Building for 3 Years

RENOVATIONS ONLY

THE N.S.W. State Government, by voluntary agreement with exhibitors, has banned the building of new theatres for three years, and only the most urgent renovations will be allowed.

The action of the Trade in this connection is discussed by *Smith's Weekly*, of Sydney, as hypocritical. It alleges that exhibitors co-operated with the Government to protect their own interests: the ban is the best thing they could wish as it ensures no fresh competition for three years at least.

Warner and Redundancy

After a month's hearing a decision in the Warner appeal against the refusal of a licence for the building of a new kinema at Sydney has been rescinded by Judge Studdert.

Evidence closed when a representative from the Department of Building Materials said a new theatre would be regarded as unessential and no permit would be given for its erection.

Barwick, K.C. for Hoyts, in his address claimed that the N.S.W. Theatres and Public Halls Act, as amended did not intend distributors to acquire houses. "Houses in the hands of distributors are a threat to local exhibitors," he said.

Warners based its case on the increase in the film supply position, the fact that Sydney was Australia's most underseated capital, the increase in attendances and the backlogs of film which Hoyts were unable to clear.

D. J. Halloran, Greater Union Theatres' accountant, denied that Rank was a dominant partner in Greater Union Theatres. He is a 50 per cent. shareholder of ordinary shares. Stan Higginson claimed that Warners are about a season behind in its releases.

Fewer Trade Shows: Unofficial Ration

Renters are amending their Trade show policies and there were indications this week that companies are going easy on new releases.

British Lion has cancelled six Trade shows of Republic pictures. A new programme is to be lined up shortly.

This week, companies have announced the Trade shows of only two major pictures—one a British subject—and two "featurettes." There are usually ten to a dozen features listed in the KINE.'s Trade Show Diary.

Several major U.S. renters this week denied that the hold up in shows has any bearing on the current crisis.

Columbia says that it is carrying on its normal release routine. A new group is being planned this week for Trade show before the end of the month.

Partition Creates New Problems for India

DUPLICATE STAFFS

THE partition of India has created new problems for the film trade. Distributors will have to duplicate headquarter staffs and centralise them at the new capitals, for Pakistan at Karachi, and for India, at New Delhi.

In Pakistan the position is particularly difficult. There are altogether 375 exhibitors in the two areas now know as Western and Eastern Pakistan. They were formerly served from Lahore in Pakistan, and Delhi in India. With the selection of Karachi as the capital, distributors and importers are already discussing the removal of their offices to the capital where the Government offices, including the film censor, will be located.

Male Audiences Only

The economics of the Pakistan film market are difficult to assess. There are nearly 400 kinemas in the area and their revenue potentiality varies. Moreover, the female film fan is unknown in the territory; kinemas are patronised solely by male Muslims, although it is possible to obtain permission now and again to run special performances for women. Under the circumstances the production of films in the vernacular, which is Urdu, would hardly be justified, and it is unlikely that any British firm will consider it worthwhile to produce in local studios.

Further difficulties may be anticipated from the 562 Indian States which will be independent except for currency, customs and communications. It is anticipated that they will impose custom and censorship charges which will be borne in all probability by exhibitors owing to the small amount of business that may be expected in these States.

D. E. Griffiths New Offices

D. E. Griffiths, new president of the K.R.S., has opened a new office for handling his numerous film activities.

He can now be reached at Suite 31, Georgian House, 10, Bury Street, St. James's, S.W.1. Telephone number, WHItehall 4085/6.

Three-to-One Majority at Ross

ROSS-ON-WYE.—Poll August 14. In favour, 763; against, 275.

WEST HARTLEPOOL — Town Council is to apply for a draft Order.

GRANTHAM.—Grantham Town Council is to apply for a draft Order.

Granada Buys Three More

Granada Theatres has purchased the Plaza and Carlton, Sevenoaks, and the Regal, Kettering, from Cohen and Rafer Cinemas.

The Plaza and Regal have café-restaurants.

Barbara Bel Geddes and Henry Fonda, in the emotional drama THE LONG NIGHT, a Hakim-Litvak production, directed by Anatole Litvak, for RKO-Radio release

M-G-M SIGNS 10-YEAR AFRICAN CONTRACT

Releases on Largest Circuit

A TEN-YEAR contract for the showing of all Metro-Goldwyn-Mayer releases in all theatres of African Consolidated Theatres, largest circuit in Africa, has just been signed.

M-G-M already operates two first-run showcases in South Africa — the Metro Theatre in Johannesburg and the Metro Theatre in Durban—and also serves most of the independent theatres on the continent. Now, on a long-term basis, there will be added all African Consolidated Theatres in South Africa, British South-West Africa, Rhodesia, Tanganyika and Kenya.

CHILD SHOWS END IN MANCHESTER

More kinemas have been closed to children in different parts of the country as a means of checking the outbreak of infantile paralysis. The Ministry of Health has stated this week that the outbreak has still to reach a peak: but there is no likelihood to date of kinemas having to be closed down on a wide scale.

Children's matinées have been banned by the Manchester health authorities, and Saturday morning shows have been stopped in Sale, Oldham and Altrincham.

20th-Fox Says "Au Revoir" to Silverstone

Circuit executives and leading distributors attended a farewell luncheon party last week to Arthur Silverstone, who was leaving to assume an important post in the 20th Century-Fox organisation in America.

Goldwyn London Office

The London office of Samuel Goldwyn Productions is now situated at the following address:—

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FILMS REGISTERED UNDER THE ACT

BY the courtesy of the Editor of the *Board of Trade Journal*, we give a list which covers the period June 14, 1947, to July 11, 1947. Films, the names of which appear in italics, are parts of a series (or serials).

BRITISH

Title of Film	Registered by.	Maker's Name.	Length (feet).	No.
JUNE 16				
The Hangman Waits	Butcher's	Five Star Films	5,760	Br./E. 10394
And So to Work No. 1	Columbia	Leslie Laurence Prods.	1,410	Br./R. 10403
Just Do It	Columbia	British Foundation	1,415	Br./R. 10404
JUNE 18.				
The Home	G.F.D.	G.B.I.	1,263	Br./R. 10405
So This Is London	G.F.D.	Paul Barralet Prods.	1,448	Br./R. 10406
Dual Alibi	Pathe	British National	7,484	Br./Dr.10413
JUNE 19.				
New Pathe Pictorial Nos. 144/156 (Series):				
New Pathe Pictorial No. 149	Pathe	Pathe	790	Br./R. 10414
New Pathe Pictorial No. 150	,,	,,	807	Br./R. 10415
JUNE 20.				
A Midland Journey	G.F.D.	Paul Barralet Prods.	1,523	Br./R. 10416
Death in High Heels	Exclusive	MarylebonеFilm Studios	4,300	Br./E. 10417
JUNE 24.				
Dashing Away With The Smoothing Iron	G.F.D.	Analysis Films	653	Br/R. 10427
Sure and Stedfast	,,	G.B.I.	1,325	Br./R. 10428
Our Club Magazine No. 22—Royal Visit to Club Meeting.	,,	Wallace Prods.	952	Br/R. 10429
Sleepy Heads	,,	,,	958	Br./R. 10433
All Kinds of Houses	,,	,,	990	Br./R. 10430
Rabbits! Rabbits!	,,	,,	858	Br./R. 10431
Hide and Seek	,,	,,	884	Br./R. 10432
JUNE 25.				
What Do You Know? No. 3 (London Squares)	Paramount, Ltd.	Inspiration Pictures	1,430	Br./R. 10447
The Balance	N.S.S. Prods.	Films of Fact	943	Br./E. 10448
On Tap	Empire Film Dis.	EmpireFilmProd.	1,600	Br./R. 10449
JUNE 27.				
The Loves of Joanna Godden	G.F.D.	Ealing	8,019	Br./Tr.10452
Frieda	,,	,,	8,854	Br./Tr.10453
JUNE 28.				
Dancing With Crime	Paramount	Coronet Films	7,436	Br./Tr.10455
JUNE 30.				
Filmagazine No. 2	Columbia	Films of Great Britain	1,333	Br./R. 10464
We've GotWhat ItTakes	New Realm	Facet Film Prods.	1,840	Br./R. 10465
The Phantom Shot	International Film Renters	International Talking Pics.	4,433	Br./R. 10466
Modelled in Mink	Warner	Paul Barralet Prods.	1,548	Br./R. 10467
JULY 1.				
The Upturned Glass	G.F.D.	Triton Films	7,762	Br./Tr.10480
JULY 2				
Domino Night	Piccadilly	Michael H.Goodman	1,625	Br./R. 10481
They Made Me A Fugitive	Warner	Gloria Films	9,106	Br./Tr.10482
JULY 11.				
Black Memory	Ambassador	Bushey Film Studios	6,738	Br./E. 10498

FOREIGN

Title of Film	Registered by.	Maker's Name.	Length (feet).	No.
JUNE 14				
The Tortoise Wins Again	20th Century-Fox	20th Century-Fox	582	F. 10392
Moss Rose	,,	,,	7,344	F. 10393
JUNE 16				
Sinbad the Sailor	RKO-Radio	RKO-Radio	10,486	F. 10395
Straight Shooters	,, ,,	Walt Disney Prods.	585	F. 10396
For the Love of Rusty	Columbia	Columbia	6,197	F. 10397
Millie's Daughter	,,	,,	6,277	F. 10398
Meet Mr. Mischief	,,	,,	1,597	F. 10399
Community Sings No.104	,,	,,	916	F. 10400
Scooper Dooper	,,	,,	1,481	F. 10401
Screen Snapshots No.153	,,	,,	873	F. 10402
JUNE 18.				
Juvenile Jury No. 1	G.F.D.	Universal - International	978	F. 10407
Answer Man No. 2	,,	,,	826	F. 10408
Answer Man No. 3	,,	,,	600	F. 10409
Answer Man No. 4	,,	,,	702	F. 10410
Idea Girl	,,	,,	5,432	F. 10411
La Loi Du Nord	Film Traders	Films Victoria	9,100	F. 10412
JUNE 21.				
Dear Ruth	Paramount	Paramount	8,625	F. 10418
JUNE 23.				
Blind Spot	Columbia	Columbia	6,612	F. 10419
Bulldog Drummond at Bay	,,	,,	6,375	F. 10420
The Egg Yegg	,,	,,	669	F. 10421
Tennis Wizards	Columbia	Columbia	817	F. 10422
Thrills of Music No. 6	,,	,,	860	F. 10423
The Rich Full Life	M-G-M.	M-G-M.	8,835	F. 10424
Carnegie Hall	United Artists	Federal Films	12,125	F. 10425
JUNE 24.				
Down Cuba Way	G.F.D.	Universal - International	5,506	F. 10426
JUNE 25.				
Out California Way	British Lion	Republic	6,064	F. 10434
The Magnificent Rogue	,, ,,	,,	6,701	F. 10435
Home In Oklahama	,, ,,	,,	6,517	F. 10436
Calendar Girl	,, ,,	,,	7,936	F. 10437
End Of The Rainbow	,, ,,	,,	8,196	F. 10438
Blue Winners	Paramount	Paramount	921	F. 10439
Game Bags	,,	,,	875	F. 10440
Jasper's Close Shave	,,	,,	652	F. 10441
Popular Science J.5—1	,,	,,	965	F. 10442
Riding The Hickories	,,	,,	870	F. 10443
Shape Ahoy	,,	,,	639	F. 10444
Speaking of Animals in Animalogy	,,	,,	971	F. 10445
Speaking of Animals the Hillbillies	,,	,,	877	F. 10446
Web of Danger	British Lion	Republic	5,241	F. 10450
Winter Wonderland	,,	,,	6,431	F. 10451
JUNE 28.				
The Romance Of Rosy Ridge	M-G-M.	M-G-M.	9,467	F. 10454
Bob, Son Of Battle	20th Century-Fox	20th Century-Fox	9,317	F. 10456
The Big Heart	,, ,,	,, ,,	8,664	F. 10457
The Exterminator	,, ,,	,, ,,	579	F. 10458
JUNE 30.				
Paula	Columbia	Columbia	7,404	F. 10459
The Millerson Case	,,	,,	6,477	F. 10460
Cheat's Last Throw	,,	,,	4,827	F. 10461
Beneath Starry Skies	,,	,,	5,926	F. 10462
Thrills Of Music No. 7	,,	,,	905	F. 10463
JULY 1				
Death Valley Rangers	New Realm	Monogram	5,324	F. 10468
Death Rides The Range	A.B.F.D.	Stern Prods.	5,160	F. 10469
Phantom Rancher	,,	,,	5,500	F. 10470
Rouen	,,	France Union	1,334	F. 10471
Rhythm	,,	,,	1,366	F. 10472
Paris	,,	Les Films J.C. Bernard	2,190	F. 10473
So You Think You're Going On A Vacation	Warner	Warner	969	F. 10474
Big Time Revue	,,	,,	923	F. 10475
Corny Concerto	,,	,,	712	F. 10476
Champions Of The Future	,,	,,	788	F. 10477
Birds And Beasts Were There	,,	,,	916	F. 10478
Hawaiian Memories	,,	,,	1,599	F. 10479
JULY 3				
Motor Maniacs	RKO-Radio	RKO-Radio	1,592	F. 10483
JULY 5				
Pursued	Warner	Warner	9,095	F. 10484
Deception	,,	,,	10,068	F. 10485
JULY 7				
Duel In The Sun	Pathe	Vanguard Films	12,270	F. 10486
JULY 8				
Time Out of Mind	G.F.D.	Universal-International	7,947	F. 10487
The Web	,,	,,	7,831	F. 10488
JULY 11.				
The Claw Strikes	Columbia	Columbia	4,775	F. 10489
Hands of Menace	,,	,,	5,012	F. 10490
Out West	,,	,,	1,567	F. 10491
Good Bad Egg	,,	,,	1,546	F. 10492
Big House Blues	,,	,,	640	F. 10493
Moron Than Off	,,	,,	1,517	F. 10494
Silent Tweetment	,,	,,	579	F. 10495
Community Sing No. 105	,,	,,	657	F. 10496
Community Sing No. 106	,,	,,	877	F. 10497

***The registered length of the film "Stage Door Canteen" (F. 6706), registered on September 17, 1943, has been altered to 7,156 feet.

KEY TO REGISTRATION PREFIXES.

Br./E. indicates "Registered for the exhibitors' quota only."

Br./R. indicates "Registered for the exhibitors' and renters' quotas."

Br./DR. indicates "Registered for the exhibitors' quota and doubled for the renters' quota."

Br./TR. indicates "Registered for the exhibitors' quota and trebled for the renters' quota."

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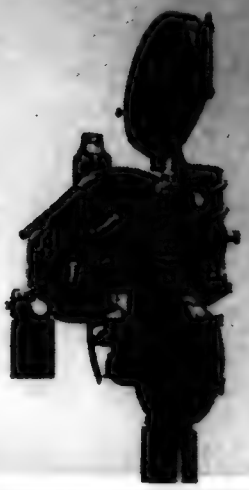

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TRADE ENQUIRIES INVITED

MANAGEMENT

by THE MANAGER

Action Stations: A Strong Line of Attack is Needed to Meet the Crisis

DISCUSSIONS continue on a high level about the future of the Industry. In the meantime, managers must do more than just sit by philosophically awaiting the outcome. We must remember that the future security of many of us is a stake—and not only managers—that unpleasant, irrevocable fact applies not only to managers, it concerns minor executives, publicity men, film travellers, and a host of others in the kinema Industry whose livelihood has suddenly become threatened by politics and international monetary manœuvres.

What can we do about it?

I think that, at this stage, it is our responsibility to look on the black side and prepare alternative schemes to put into operation in the event of the worst happening. After all, our leaders, principals and negotiators have their hands full seeking relief, relaxation of conditions, and alternatives which will ride less onerously on the Industry. Let us call this "Operation Cut."

To carry out this reorganisation some action must be taken by the Industry generally. After that details and alternatives will be the responsibility of individual owners, and, obviously, their managers.

Here are a few suggestions which I have assembled into two categories. Group A represents action that can be taken by the Industry generally and Group B are suggestions from individual owners and managers.

Two Hour Programme

GROUP A: It is obvious that the length of the show must be reduced and there must be a system and unanimous decision about this. I suggest a two-hour programme as a fair and practical show to offer patrons if the supply of films is limited.

I am assuming that second features as such will be eliminated. The best will be used as top features, the indifferent doubled up into an average two-feature programme lasting two hours. Let me say here that it is my own personal opinion that, subject to the shorter show being universally adopted, patrons will not grumble too much about the change.

Changes of programme on Sundays could, without doing much damage to our business, be cut out, and the films so released absorbed in weekday programmes. I say this, knowing full well that Sunday films are, invariably, either old or reissues.

I see no reason why there should not be an interchange of top features between opposition houses. Admittedly, every town, district and zone would present a different set of problems, but, in a crisis, problems are things that must be overcome, and this suggestion should not be beyond the ingenuity of booking managers and log clerks.

When competitive houses are a mile or two apart most managers will agree that a considerable number of patrons living within the vicinity of the local kinema will not trouble to travel a couple of miles to the opposition, no matter how strong the attraction on offer. In many situations this might mean a mid-week change with the opposition on a three/four-day booking basis.

Reverting to the theory that in most instances we will necessarily have single-feature programmes, it is our responsibility to find suitable fare for the balance of the programme. Assuming that the average running time of a feature is 80 minutes, we have 40 minutes' entertainment to find. Trailers and advertisements will use up ten minutes of that time without unduly straining the patrons' patience.

We have half an hour's entertainment to find, and I think a portion of that time might be covered without a lot of trouble. I suggest that newsreels should be freed from restrictions, and, therefore, again become competitive. The length could be increased to 1,300-1,400 feet, giving an average running time of a quarter of an hour. To compensate newsreel firms, hire charges could be revised, and the elimination of a mid-week change would only mildly inconvenience exhibitors with late runs. Yes, undoubtedly in newsreels we would find a substantial and acceptable alternative for our surplus running time.

It will then be seen that we have only a quarter of an hour to find for our professed austerity programme. Production on series like "This Modern Age," "Guess What?" and Pathe Pictorial should be accelerated forthwith. The 16-mm. and non-commercial film libraries include many shorts that might, with advantage and little alteration, be adapted for universal exhibition.

And How to Fill it

GROUP B: First and foremost in this action group comes, of course, the kinema organ. Community singing, interludes with vocalists and dancers and speciality interludes properly presented all can fulfil a real service to the exhibitor concerned.

Competitions will be seriously contemplated in many situations, most particularly intellectual competitions in which members of the audience may participate, like "brains trusts," "spelling bees," "quizzes" and general knowledge tests. In fact, I am convinced that there is a future for all forms of entertainment in which individual patrons may participate. The success of such features on the B.B.C. is an indication of the trend of public opinion.

Talking about the B.B.C. reminds me that selections of gramophone records are becoming increasingly popular on the air. There's an idea here for managers who find that four two-hour shows—eight hours' running time—are not sufficient to cover the normal hours of opening. A half-hour's interval between the second and third show at, say, six o'clock, would just about fill the bill. Then what about a recital of gramophone records at that time, with a commentary by the manager, or even a recorded commentary sent out with the series?

Communal Forum

THAT half-hour might become quite an attraction. Suppose we call it the Communal Forum, with short addresses on cookery, sport, local government and clothes. All sorts of little competitions might be introduced, and we must paricularly remember that patrons who are in at that time are in no hurry to go home and, incidentally, are among our severest critics, if only because they have time on their hands.

No, at this time managers must not sit back and twirl their thumbs and worry about the future. It is their job to take a hand in shaping the future, particularly if the Government persists in clipping our business wings. What about local news bulletins—it is not beyond a manager's ingenuity to use a kine-camera, and how about that patrons' club you thought about forming, or, better still, what about a patrons' committee to help formulate your future policy?

There seem to be so many things we might try. I have suggested a few; some of them impractical, perhaps, but I'm trying—and so must you. We owe that to the Industry because it's "Action Stations" this time and there must be no shirkers.

If the Government persists with the 75 per cent. tax without any modification whatsoever, then the most we can hope to do is to postpone for a short time the inevitable decay of the Industry and all it stands for.

Cigarette Sales

SIR ARTHUR JARRATT, I believe, first conceived the idea of selling ice-cream in a big way: other exhibitors were quick to follow suit. Spotlights, sales intervals, and special sales films resulted in increased revenue. Unfortunately, shortages and quotas prevent a revival of these practices. Nor can we do it to any extent with chocolates, and their coupons, but I know several managers who have "gone to town" on their cigarette sales, with much profit.

Supplies of some of the lesser-known brands are still available, most particularly to kinemas because of the implied advertising value of having the brands on show in kinemas. There is a steady sale of these when other brands are not on show, and especially after normal shop hours, or on Sundays.

In my own experience, I find there is now a demand for cigarettes I had never heard of before I started selling them. Quite a few customers ask specially for them even when the popular makes are available.

Car Parking Problem

THE car parking problem becomes more acute, and will become increasingly so as time goes on. Some municipalities are showing renewed interest in the acquisition of ground for car parking and, in many instances, these prove of real value to adjoining kinemas, but a private parking ground nearby is the real answer.

If land can be acquired nearby don't let it go unless the price is really prohibitive. It cannot fail to be a good investment for the future. You may be able to cope with your traffic to-day, but in five years' time the situation should be very different.

Opinions differ about whether or not a charge should be made for car parks. As a revenue producer, a car park can be self-supporting, but I don't think it is a good thing to look upon it only in that light.

Some kinemas issue car release tickets at the box-office, others make a charge in the car park and refund it at the cash desk, but whatever is done, the most important thing seems to be not to put an additional tax on the patron who comes by car. In many instances it irritates, and these people are usually the most likely purchasers of your most expensive seats.

Music: Edited by Jack Courtnay

Granada, Tooting, "Write a Song" Contest is "Box-Office"

THE "Write a Song" contest at present being featured at the Granada, Tooting, by John Madin is, in the words of general manager Roberts, "Box-office"! After a preliminary advertising campaign, a committee, appointed to select four songs for each week during the four-week contest, were soon busy, as the response was very good indeed.

The stunt has caused quite a stir in the Tooting area, and you can imagine John's consternation on Bank Holiday Monday when, owing to postal disorganisation, the slides for his show didn't arrive. However, the show went on at the advertised time, for Ken Mathews, who had just that day taken over as chief operator, came to the rescue by writing all the slides at a few hours' notice.

The songs played by John last week were "Heaven's Just Across the Way," "Shrimples and Winks," "I'm Lonely for You," and "Praise Them in the Sunshine." They made an excellent and interesting interlude. Naturally, they were selected with a view to contrasting appeal. The opening ballad, "Heaven's Just Across the Way," proved as attractive as its title, and the comedy number which followed struck just the right note.

Madin introduced each number by a microphone announcement, after which he played it through without slide, thus giving the audience a chance to familiarise themselves with the tune and rhythm; then he repeated it with the lyrics on the screen.

Each Wednesday night, two of the four played are chosen by the applause of the audience for inclusion in the final. This means that out of the sixteen songs played during the series there will be eight from which the winning three will be selected by the judging committee.

Percy Hirons, of Feldman's, and Ronnie Hanmer are among the judges who will distribute £10 in prize-money.

Felton Rapley has transferred Sydney Gustard to the New Victoria and Louis Mordish to the Gaumont, Camden Town. I heard Louis Mordish playing at the Gaumont, Chelsea recently, and his presentation, entitled "Music for the Dance," ranged from the popular classic to the rhythmic pop, and enabled him to draw attention to the ballet season opening at the Gaumont State, Kilburn, shortly.

The claims for the representation of Provincial organists on the B.B.C. programmes has always been supported in this column, and it was with pleasure that I notice that Leslie Taff was included in the "Music in the Air" programme on Sunday mornings.

If, however, the change of venue means that the Hammond is to be substituted for the kinema organ proper, I fail to see how it will benefit the profession at large.

Frankly, I deprecate the announcement of such performances as organ solos, for the only similarity that exists between the Hammond and the organ proper is that it is played more or less in the same manner by two hands and feet.

As long as a Hammond, or any other electronic job, is advertised as such, no harm is done, but I do think it misleading to turn on the radio to listen to an item billed as an organ solo from a kinema and find oneself listening to the tones of an electronic instrument.

Robin Richmond, back at the Gaumont, Hammersmith, this week, after a special two-weeks' engagement with his sextette at the Astoria Dance Hall, Charing Cross Road, presented a popular programme at the console.

Preceding each number with a microphone announcement, he introduced "Got the Sun in the Morning," "People will say We're in Love" and "Ain't Misbehaving," rounding off his programme by singing "A-Huggin' and A-Chalkin'"—a comedy song.

Robin, I understand, will be featured at the Astoria for a further two weeks shortly.

SHOWMANSHIP—continued

the store's wares and a trio of stills tastefully arranged on a decorative card.

Local Associations

"MANY of the scenes in 'Green Fingers' were actually shot in Whitby last summer, so the local appeal was, to say the least, terrific," writes Arthur Wolfson, Coliseum. To announce the film's screening handbills were distributed by a van to the surrounding villages and write-ups secured in the daily Press.

A row of seats was reserved each evening so that the people who were in the film or those who helped in its production could see it free, and on the Wednesday evening a few of these people were introduced from the stage. The chairman of the council was also invited to appear on the stage and say a few words on how Whitby was proud to be associated with such a fine British production. A tie-up was arranged with a local hairdresser, who exhibited photographs of director John Harlow and his technicians actually taking shots for the film.

Other Credits

F. Cockerill, Ritz, Scunthorpe ("The Outlaw"); W. Smith, Odeon, Halifax ("O.N.C.C."); G. Bernard, Odeon, Bury ("Welcome Stranger"); W. L. Huish, Lido, Bolton ("Hue and Cry"); R. Hawkins, Rialto, Bermondsey ("Nobody Lives For Ever"); C. Conway, Odeon, Dunstall ("This Modern Age"); G. Ray, Regent, Bradford ("Woman to Woman"); H. T. Brown, Capitol, Sheffield (Children's Club); T. Clarke, Odeon, Morecambe (Odeon Service); E. C. Seaton, Super, Stamford Hill ("Jolson Story"); F. G. Hawkins, Hippodrome, Derby ("Woman Destroyed"); H. D. Morice, Grand, Banbury ("Till the Clouds Roll By"); J. Bee, Gaumont, Worcester ("Magnificent Doll"); W. J. Joy, Ritz, Sunderland ("Sea of Grass"); H. J. Pollard, Floral Hall, Leicester ("California"); Edward Tyson, Lonsdale, Carlisle ("Time, Place and the Girl"); G. Leopold, Ritz, Market Harborough ("Gilda"); D. E. Daniell, Odeon, Herne Bay ("Black Narcissus").

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TECHNICAL

OBSERVATION WINDOW

Value of Equipment Exhibitions — Donald McMaster's New Appointment

EXHIBITIONS are becoming an increasingly popular method of getting a message or a product over to the public. In the latter stages of the war quite a number were arranged for the benefit of war-workers.

The idea behind the staging of these was a psychological one—intended to boost output. Many workers engaged on the manufacture of components for complicated war equipment had never seen the completed article, and it was thought that if they did it would give them an indication of the importance of their war effort.

I can testify to the value of this idea, for while serving with the Royal Corps of Signals I helped in the staging of an exhibition of Signals equipment, and I was surprised at the workers' reaction and the interest they showed in the technicalities of the apparatus.

IN rather a different way I think the staging of exhibitions of kinema equipment for the public to view are a good thing. Not only does it create interest in the kinema, generally, but gives the public an idea of the highly specialised nature of our Industry and a subsequent sympathetic understanding of our problems.

There is no doubt that the public is interested in them. Quite a number have been arranged recently, and one in particular, that held at the Regal, Walham Green, last week, attracted the interest of large crowds and received a good Press.

IT was a fine show, and due credit must go to Bert Fletcher, the manager, and his "chief," K. L. Barrett. It was originally intended to exhibit a replica of the post-war RCA sound equipment which has just been installed at the Regal, but the idea developed into an exhibition of old and new equipment.

Two stands were set up in the circle foyer, one containing a Ross G.C.1 projector, RCA 9031 sound equipment, a battery of high and low-frequency speakers, an amplifier rack type LG 234, and ancillary gear. On the other, in contrast, was one of the first Ross F.C. projectors, shown with RCA PS8 sound head and synchronous disc attachment, an amplifier type F, a Pathé-Frères projector of the 1908 vintage, loaned by P. Hammond, of Pathé Equipment, and early RCA baffle type speakers.

AN array of Mullard valves was included to show the development of manufacturing technique. This firm loaned one of the first Mullard valves made in this country, but it could not be exhibited because the insurance company were not prepared to cover this priceless first edition.

The exhibits were neatly linked to descriptive cards by tapes, and a member of the projection staff, smartly dressed in white coat, was on duty to answer questions.

DONALD MCMASTER formerly deputy chairman of Kodak, Ltd., London, has, I learn, left for the United States, to take up his new duties as vice-president and assistant general manager to the Eastman Kodak Company, Rochester, New York.

Donald McMaster is British born, but went to the U.S.A. as a boy. After attending Cornell and the University of Buffalo, he joined the Kodak organisation at Rochester in 1917 as a chemist. Except for World War I he remained at Rochester for 18 years, by which time he had become assistant to the production company.

In 1935 he came to England as assistant manager of Kodak's Harrow-works. In 1940 he was elected a director of the company; he became assistant deputy chairman of the board in 1945, and with E. E. Blake, joint general manager of Kodak interest in European countries.

The next year he was made deputy chairman of the board at the same time as Mr. Blake was appointed chairman. Mr. McMaster is a past-president of the Royal Photographic Society, an honorary fellow of the Royal Photographic Society and a fellow of the Photographic Society of America.

A MISPRINT in the official journal of Patents (August 7) runs: "Carpenter S. L. Kinematograph projectiles!!" It probably improves the "throw."

W. G. ALTRIA

A view of the old and new kinema equipment exhibition, staged by H. J. Fletcher, manager, and K. L. Barrett, chief projectionist, at the Regal, Walham Green. Ross projectors RCA sound equipment, and a Pathe-Freres projector of the year 1908 were on view

Installation News

RCA Sound for Ten More Kinemas: Chloride Emergency Systems

The following kinemas have recently changed over to the R.C.A. post-war sound equipment:—Oxford, Keighley (Maurice Bailey); Royalty, Ladbroke Grove (A.B.C.); Rex, Andover (Mr. Overmass); Hollywood, Battle (W. W. Anderson); Palace, Tow Law (Edwards Cinemas); Colonial Film Unit, Soho Square (C.O.I.); Clifton, York (J. X. Prendergast); Rex, Wolverhampton (F. C. Leatham); Regal, Walham Green (A.B.C.); Coronation, Surbiton (M.L. Syndicate).

"Keepalite" Orders

"Keepalite" Automatic Emergency Lighting Equipment, manufactured by The Chloride Electrical Storage Co., of Clifton Junction, near Manchester, is to be installed at the Coliseum Cinema, Whitby, and the Cinema, Ledbury.

POOL CARBONS

RCA SOUND SYSTEM

SUB-TITLING ON POSITIVE PRINTS

WORLD distribution rights of a machine by which sub-titles can be embossed into the emulsion of positive film prints have been acquired by Filmtype, a company recently formed by Jack Davis, principal of the Monseigneur News-Theatre circuit.

The machine, to be known as the Filmtype, is of Hungarian origin. A number of these, Jack Davis told the KINE., are to be imported for the purpose of equipping a laboratory to be established by the company at Camden Town in North London. The company will undertake the sub-titling of films in any language, he said.

Hard or Soft Emulsions

Prints in black and white or colour, with hard or soft emulsions, can be treated by this process, it is claimed.

The inscriptions are impressed into the emulsion by a heated die, made on the style of a line printing block. The film is guided to the aperture beneath the die-head by a mechanical track. The die-head is heated by an electro-thermal arrangement, insulated electrically and for heat, and is adjustable to 100th of a millimetre to allow the impression to be aligned accurately on the frame.

Incorporated in the die-head is a viewing lens which enables each frame to be inspected as soon as the inscription is made. The machine is fitted with a coupling arrangement so that it can be put in or out of operation instantly by the manipulation of a handgrip.

The capacity of the machine is said to be in the region of 1,000 inscriptions in a normal working day.

The process, Mr. Davis says, enables sub-titling to be carried out without the necessity of making a special negative. It will be much cheaper, he says, than other methods of superimposing sub-titles on films.

Star Sets New Equipment in Motion

Something unusual in the way of opening ceremonies was performed by Derek Bond, star of "The Loves of Joanna Godden," when he set in motion the new Gaumont-Kalee "21" installation at the Gaumont, Plymouth.

H

FEDERATED PLAN SIX A YEAR

"Appointment with Fear" is First Subject

SIX second features are to be produced annually by Federated, of which Harold Baim is managing director.

The first subject, "An Appointment with Fear," based on Lord Lytton's story, "The Haunted and the Haunters," goes into production on September 8 with Denis Kavanagh directing in collaboration with Harold Baim. Pat Dixon has adapted the story.

"Copacabana" Opens at London Pavilion

"Copacabana," Sam Coslow's lavish musical production, introducing the new comedy team of Groucho Marx and Carmen Miranda, is to open at the London Pavilion for its West End pre-release run on Friday.

It will be the first time that Groucho Marx appears on the screen without his famous brothers. Other stellar names in the cast are Gloria Jean, Andy Russell and Steve Cochran, while the Copa Girls decorate and enliven some of the spectacular musical numbers and song-and-dance sequences.

"Stars Look Down" to Rank as Quota

Maurice J. Wilson, of Grand National Pictures, announces that the Board of Trade has agreed to "The Stars Look Down" ranking as Exhibitor's quota for a further year—commencing October 1 next.

The film, directed by Carol Reed, is based on a best-seller by A. J. Cronin, with Margaret Lockwood, Michael Redgrave and Emlyn Williams starred.

Two members of the Odeon, Liverpool, staff take advantage of the new recreation room provided by R. A. Dwyer, manager of the kinema. It is fitted with billiard table and table tennis, and Dwyer hopes to be able to arrange matches between the staffs of the Odeon and other Liverpool kinemas

Vivian Blaine on Flying Personal Appearance Tour of Provinces

VIVIAN BLAINE, the 20th Century-Fox star, who has just finished an engagement as one of the principal stars at the London Casino, has been touring the provinces helping exhibitors to exploit their pictures.

Miss Blaine began her provincial tour with a visit to Torquay, where she made an appearance on the stage at the Electric.

From Torquay Miss Blaine went to Stratford-on-Avon, where she was entertained to lunch by Mr. Jones, representing Sir Sidney Clift. After lunch she went to Leamington Spa, where she was met by the Mayor and Mayoress, and later made a personal appearance at the Regal, for "The Shocking Miss Pilgrim."

On the following day, she left by plane for Scotland. Arriving at Prestwick aerodrome in the early afternoon, she was received by Willie Carruthers, 20th Century-Fox Branch manager. Miss Blaine made a personal appearance at the Broadway Cinema, Prestwick, where she was introduced by the Provost of Prestwick.

From Prestwick she went to the Odeon, Ayr, where the Provost of Ayr and Mr. Hawks, the manager, received her. Huge crowds were present when she paid visits to Burns' cottage and Butlin's Holiday Camp.

Her next call was at Kilmarnock where she made a personal appearance at the Plaza. Here again the Provost welcomed her. The next day Miss Blaine visited the Limbless Soldiers' Hospital at Erskine.

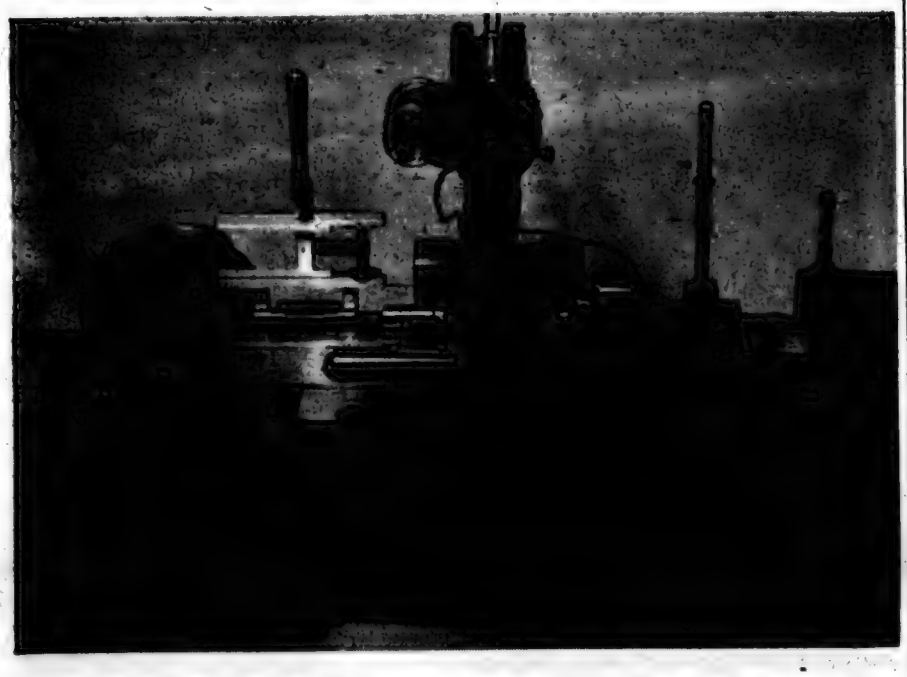
Then on to Glasgow. Her first visit in the city was to Fraser's Stores, Buchanan Street. Here she was entertained to lunch and presented with a suit length of Rob Roy cloth. She made personal appearances at La Scala, Paisley, the Cambridge, Glasgow, and La Scala, Clydebank. In the evening she made personals at the Roxy, Maryhill, and the Astoria.

Later at the Central Station Hotel, Miss Blaine was the guest of honour of Sir Alex King.

In Edinburgh, Miss Blaine made personal appearances at the Rutland, and Pooles', being welcomed by Mr. Poole, of the Synod Hall.

On the following day the party left for Newcastle, where they were welcomed by H. T. Holdstock, 20th Century-Fox Branch Manager. Miss Blaine made a personal appearance at the Gaumont Palace, Middlesbrough. Her second visit in this area was at the Stoll Theatre, Newcastle.

On the following day she left by plane for Liverpool. She visited the Lido, Bolton, and the Plaza, Birkenhead.



The Filmtype machine for impressing sub-titles into the emulsion of positive prints. It is of Hungarian origin and the World distribution rights have been acquired by a new company formed by Jack Davis *(see page 35)*

"THE LONG NIGHT" READY SOON

An Unusual Drama for RKO-Radio Release

AN early presentation to the trade is being arranged by RKO-Radio for the Hakim-Litvak production, "The Long Night," a drama set in a modern steel town. The stars are Henry Fonda, Barbara Bel Geddes, Vincent Price and Ann Dvorak.

The picture is described as a tender and unusual story, which opens with a shooting in a dingy apartment house. The man in the case, Joe Adams, a young steelworker, barricades himself in his third-floor room and refuses to come out when he is besieged by a strong force of police. The story goes on to relate the events leading up to this dramatic situation.

"The Long Night" was produced by Robert and Raymond Hakim, with Anatole Litvak as co-producer and director, and the screenplay was written by John Wexley.

Holidaymakers Enjoy "So Well Remembered"

Enthusiastic receptions are reported from several selected seaside resorts for the J. Arthur Rank-RKO Radio production, "So Well Remembered."

The drama has been playing on pre-release bookings from August 4 and wires to the RKO head office tell of big business at all situations. The film is to be generally released on August 25.

"MASTER" FOR THE WEST END

The Holbein production, "Master of Bankdam," which G.F.D. is showing to the Trade on Tuesday, August 19, is to be given a West End season at the Leicester Square Theatre, starting to-day (Thursday).

Anne Crawford, Dennis Price and Tom Walls are the stars of this story of a Yorkshire mill-owning family in the latter half of the last century.

B.B.C. Tie-up with 20th-Fox Musical

Following closely on the big boost for "Carnival in Costa Rica" last month, the B.B.C. plan to feature a half-hour of excerpts from another 20th Century-Fox Technicolor musical, "I Wonder Who's Kissing Her Now."

Numbers from this film, which stars Mark Stevens and June Haver, and deals with the life of Joe Howard, the American composer, will be broadcast on Saturday, August 30, at 2 p.m. on the Light Programme.

Renown's 40 Subjects

Renown has 40 reissues which have yet to be re-Trade shown and not 14 as erroneously reported in last week's KINE.

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LONDON TRADE SHOWS

Films to be Trade Shown Between Thurs., Aug. 21 and Wed., Aug. 27

Thursday

Captain Boycott (*G.F.D.*)

Studio One. **10.30 a.m.**

Cast: Stewart Granger, Kathleen Ryan, Alastair Sim, Mervyn Johns, Noel Purcell and Cecil Parker. **Director:** Frank Launder.

The Individual film which tells the story behind the meaning of the word "boycott." It was the surname of an Irish landowner who evicted his tenants when they failed to pay their rents.

Friday

Youth in Sport; Plenty Questions (*Butcher's*)

Studio One. **11 a.m.**

"Youth in Sport" is intended to promote interest and further effort in the world of sport. It shows the facilities available to our up-and-coming sporting youths and how they are taking advantage of them. The commentator is Lionel Marson.

"Plenty Questions" features Gerry Wilmot as Professor Askit of the College of Knowledge. Questions on both animate and inanimate objects are dealt with in popular "quiz" style.

Tuesday

Birth of a Film (*Condor*)

Studio One. **11 a.m.**

Cast: Ronnie Waldman, Gerrard Hempinski, Arthur O'Dare, Myra Barone. **Director:** Richard M. Grey.

Feature Quota subject revealing the authentic story of film production from script to screen. It was produced in Britain's major studios, with actual technicians and backroom boys.

Eyes That Kill (*Condor*)

Studio One. **11 a.m.**

Cast: Robert Berkeley, Phillip Stainton, William Price, Sandra Dorne. **Director:** Richard M. Grey.

Adaptation of Warwick Charlton's short story of post-war Nazi sabotage. It speculates on the last days of Hitler and the fate of Martin Bormann.

NEW BRITISH LION PROGRAMME

Trade show dates previously announced in the KINE. for the following British Lion films have been cancelled:—

Heldorado; Spoilers of the North; The Trespasser; Will To-morrow Ever Come?; Blackmail; Wyoming.

The company is arranging a new programme for these Republic films, and dates will be announced shortly.

Wednesday

Song of Love (*M-G-M*)

Private Theatre. **10.30 a.m. and 2.30 p.m.**

Cast: Katharine Hepburn, Paul Henreid, Robert Walker, Henry Daniel and Tala Birell. **Director:** Clarence Brown.

The film tells of the romance of Robert and Clara Schumann, and of their friendship with Johannes Brahms and Franz Liszt, and includes some of the finest music ever recorded for a single film.

Repeat Performance (*G.F.D.*)

Studio One. **10.30 a.m.**

Cast: Louis Hayward, Joan Leslie, Richard Basehart, Virginia Field, Tom Conway, Natalie Schafer, Benay Venuta. **Director:** Alfred Werker.

Eagle-Lion production. Sheila Page, Broadway star, has just shot her husband and fervently wishes she could relive the last year of her life, so that she could avoid the mistakes which led up to the crime. Her wish is granted, but she realises that although events are not happening in the same way as before, they are inexorably leading up to the moment when the pistol goes off in her hand. But, at the end, she is exonerated.

PEOPLE

ERIC COLE, who has been appointed manager of the Empire, Liverpool, to fill the vacancy caused by the sudden death of HARRY BENSON, came to the Empire two and a half years ago as trainee manager.

GEORGE SUTCLIFFE, for the past five years exploitation representative for New Realm Pictures, has now joined Younger Publicity Service as salesman, operating from London.

Prior to entering the distributing branch of the Trade, he was engaged, in a managerial capacity, with two of the major circuits and an independent.

A. GIBSON, who will be remembered as assistant sales manager of RCA in pre-war days, is considering a re-entry to the Trade with which he has been associated since 1911. He has wide knowledge of the legitimate and variety stage, the exhibition and, of course, the equipment side of the Industry. During the war he controlled the overseas equipment department of ENSA, and until recently was in the disposals department.

Mr. Gibson is an expert on 16-mm. problems and was for a considerable period in charge of the portable and sub-standard departments of RCA.

His present address is 33, Briarwood Drive, Northwood Hills, Middlesex.

LIONEL C. GREEN, manager of the Headgate Cinema, Colchester, was married at Holy Trinity, Eltham, to Miss Mabel Bird, of Eltham. Green has been with Odeon for nine years.

CLASSIFIED ADVERTISEMENTS

CLASSIFIED ADVERTISEMENT RATES.	
SITUATIONS VACANT	.. 4d. per word.
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All Classified Advertisements must be pre paid (except approved accounts) and received by Thursday for inclusion in the next week's Issue.

SITUATIONS VACANT

MANAGER required (not over 45) for independently owned kinema in good-class residential London suburb; only well-educated applicants with unimpeachable references from previous employers should apply; excellent progressive position for right man; London and Home Counties residents only.—D., Box 351, Kinematograph Weekly.

WANTED, Theatre Manager for Far East with solid experience of theatre management and advertising.—Write, stating age and experience, references and salary required, to F., Box 353, Kinematograph Weekly.

16-MM. Technician Operator required for established mobile unit operating in the West of England; 6-day week.—Details of experience, and salary required, to X., Box 345, Kinematograph Weekly.

SECOND Operator wanted; W.E. and Kalee.—Globe Cinema, Putney, S.W.15.

WANTED, co-Chief or Second Operator.—Apply in writing, giving references, to Kinema, Mill Road, Cambridge.

INDEPENDENT film renting company require Logging Clerk.—L., Box 358, Kinematograph Weekly.

BARRING Clerk required by film renting company.—M., Box 359, Kinematograph Weekly.

REQUIRED by independent film renting company, Logging and Barring Clerk.—Apply, N., Box 360, Kinematograph Weekly.

FILM Repairer (sub-standard); also Girls for film despatch work.—Write, stating age, experience, salary required, to Wallace Heaton, Library, 127, New Bond Street, W.1.

EXPERIENCED female Film Examiners, and Learners, required. Five-day week.—Apply, RKO Technical Department, 2/4, Dean Street, London, W.1.

SITUATIONS WANTED

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EXPERIENCED KINEMA MANAGER (BONDED) DESIRES CHANGE; REFERENCES; USED TO LARGE AND SMALL HALLS; WILL TRAVEL ANYWHERE.—S., BOX 365, KINEMATOGRAPH WEEKLY.

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EXPERIENCED Manager, 7½ years major circuit; would consider relief; independent or small circuit in London area.—Z., Box 347, Kinematograph Weekly.

EXPERIENCED Kinema Manager seeks engagement; North or Midland preferred; good references; bonded; keen and competent worker.—C., Box 350, Kinematograph Weekly.

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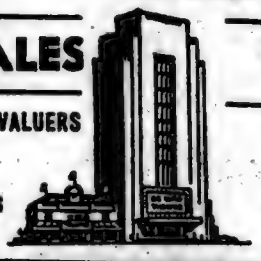
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SITUATIONS WANTED (Contd.)

MANAGER-CHIEF PROJECTIONIST (36) requires post; conscientious, honest; smart appearance; 22 years' experience; South England, country preferable.—R., Box 364, Kinematograph Weekly.

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CHIEF OPERATOR; 22 YEARS' EXPERIENCE; London or near; any projector or set; interested as House Manager; smart appearance.—Q., Box 363, Kinematograph Weekly.

CHIEF Projectionist, 20 years' experience, seeks position as Operator-Manager with progressive company; South or South-East preferred, but not essential.—K., Box 357, Kinematograph Weekly.

CHIEF Projectionist, 15 years' experience, all leading equipments; capable of putting over first-class show; accommodation if possible.—A., Box 348, Kinematograph Weekly.

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FULLY qualified Film Editor now available for free-lance or permanent engagement; documentary or featurette; able to handle own negative cutting; anywhere British Isles, or abroad.—B., Box 349, Kinematograph Weekly.

EXPERIENCED female Shorthand-Typist/Secretary, fully conversant all branches exhibiting side, including film viewing, booking, etc., used to responsibility, desires change.—G., Box 354, Kinematograph Weekly.

ADVERTISER (banjoist) seeks post with film company as Assistant Producer and organiser-collector of film material for children's entertainment shorts.—Further particulars, Mr. Fred Whitaker, 55, Castle Road, Scarborough, Yorks.

FILMS

FILM Scrap wanted for the recovery of nitrate and acetate cellulose.—Send particulars to Lloyds (Dept. K.W.), 72, Bridge Street, Christchurch, Hants.

WANTED, Junk 35-mm. Films, odd reels, part features, etc.; 1s. per pound offered, any quantity.—Johnson's, 3[illegible] Crouch Hill, N.4.

FOR SALE & WANTED

FOR Sale, one Kalee 8 Mechanism, reconditioned by makers and unused since; perfect condition. Also two Kalee 8 M.I. Arc Lamps and Kerescope slide attachment.—Offers to Manager, Alhambra Cinema, Keswick, Cumberland.

WANTED, 1 stage Carbon Spot, 60-8 amp., complete; wanted, 2 Wing Spot (bulb), complete.—P., Box 337, Kinematograph Weekly.

FOR Sale.—2 35-mm. G.-B. PORTABLE "N" TYPE PROJECTORS; G.-B. NON-SYNC.; 1 MICROPHONE; 2 SPEAKERS; 1 MONITOR SPEAKER; 1 12-WAY FILM CABINET; 1 10-WAY FILM CABINET; 1 FILM REWINDER; 1 PORTABLE SCREEN; 2 FIRE EXTINGUISHERS; 1 FIRE BLANKET; ADVERTISING BOARDS; SUNDRY SPARES. ALL CABLES, ETC., COMPLETE FOR GIVING FIRST-CLASS MOBILE KINEMATOGRAPH SHOWS. THE LOT COMPLETE, £500 (FIVE HUNDRED POUNDS) OR NEAREST OFFER.—ELLIS'S GARAGE, WEST CHILTINGTON, PULBOROUGH, SUSSEX.

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SEATS.—250 Second-hand, good condition; 30s. each.—O., Box 361, Kinematograph Weekly.

For sale, B.T.H. Motor, 400 volts D.C., and Generator, 65 volts, 75 amps.—Offers to Hampton Cinema, Hythe, Southampton.

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TENANT of ground-floor flat, Ealing district, perfectly furnished, desires dispose three years' lease, £12 month; excellent situation; central heating, refrigerator; double and single bedrooms, lounge, dining-room, kitchen and bathroom; furniture includes magnificent Steinway grand piano (player and rolls), fitted carpets throughout, all linen, china, glass; inclusive £1,850; immediate vacant possession; present occupant leaving country.—U., Box 367, Kinematograph Weekly.

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N. WALES seaside resort; 500 seats; freehold and no opposition; well equipped and making good profits; purchase price £8,500; mortgage arranged of £5,000. Liverpool area; 650 seats; freehold, and crowded area; 7-day licence; good money-maker; purchase price £5,000; mortgage arranged of £4,000. Lancs Town; 1,300 seats; well equipped, with large stage and dressing-rooms; available on lease with small premium.—Apply immediately to Bernard M. Woolley, Vaudeville House, Bolton, Lancs. Telephones: Bolton 1171 and 5149.

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WANTED to rent, furnished or unfurnished kinema Café; state particulars and locality.—G., Box 329, Kinematograph Weekly.

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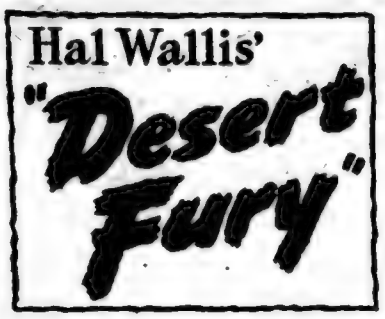

LONDON AND PROVINCIAL TRADE SCREENINGS

DATE.	TIME.	PLACE.	TITLE OF FILM.	SHOWN BY.	STARS.	CERT.
		LONDON.				
Thur., Aug. 21	10.30 a.m.	Studio One	Captain Boycott	G.F.D.	Stewart Granger	—
Fri., ,, 22	10.30 a.m.	Own Theatre	Four Shorts	Columbia	——	U
,, ,, 22	11 a.m.	Studio One	Plenty Questions ; Youth in Sport	Butcher's	Gerry Wilmot	U
Tues., ,, 26	11 a.m.	Studio One	Eyes that Kill ; Birth of a Film	Condor	Robert Berkeley	—
Wed., ,, 27	10.30 a.m. & 2.30 p.m.	Own Theatre	Song of Love	M-G-M	Katharine Hepburn	—
		BIRMINGHAM,				
Tues., Aug. 26	10.30 a.m.	Forum	Song of the Thin Man	M-G-M	William Powell	A
,, ,, 26	10.30 a.m.	Scala	The Corpse Came C.O.D.	Columbia	George Brent	A
Wed., ,, 27	10.30 a.m.	Scala	Plenty Questions ; Youth in Sport	Butcher's	Gerry Wilmot	U
Fri., ,, 29	10.30 a.m.	Scala	Heart Royal	Columbia	Paul Campbell	U
		CARDIFF.				
Tues., Aug. 26	10.30 a.m.	Capital	For Whom the Bell Tolls (Reissue).	Paramount	Gary Cooper	A
,, ,, 26	10.30 a.m.	Olympia	The Crystal Ball (Reissue)	International	Paulette Goddard	U
,, ,, 26	11 a.m.	Park Hall	Plenty Questions ; Youth in Sport	Butcher's	Gerry Wilmot	U
Wed., ,, 27	10.45 a.m.	Park Hall	The Corpse Came C.O.D.	Columbia	George Brent	A
Fri., ,, 29	10.45 a.m.	Park Hall	The Assassin	Columbia	Randolph Scott	U
		GLASGOW.				
Tues., Aug. 26	10.30 a.m.	Playhouse	For Whom the Bell Tolls (Reissue).	Paramount	Gary Cooper	A
,, ,, 26	10.30 a.m.	La Scala	South American George (Reissue)	Columbia	George Formby	U
Wed., ,, 27	10.45 a.m.	La Scala	Little Miss Broadway	Columbia	Jean Porter	A
Thur., ,, 28	10.45 a.m.	La Scala	The Hills of Donegal	Butcher's	James Etherington	A
Fri., ,, 29	10.45 a.m.	La Scala	Heart Royal	Columbia	Paul Campbell	U
		LEEDS.				
Tues., Aug. 26	10.30 a.m.	Tatler	The Crystal Ball (Reissue)	International	Paulette Goddard	U
,, ,, 26	10.45 a.m.	Tower	The Hills of Donegal	Butcher's	James Etherington	A
Wed., ,, 27	10.45 a.m.	Tower	South American George (Reissue)	Columbia	George Formby	U
Thur., ,, 28	10.30 a.m.	Ritz	For Whom the Bell Tolls (Reissue).	Paramount	Gary Cooper	A
,, ,, 28	10.45 a.m.	Tower	Little Miss Broadway	Columbia	Jean Porter	A
Fri., ,, 29	10.45 a.m.	Tower	Heart Royal	Columbia	Paul Campbell	U
		LIVERPOOL.				
Tues., Aug. 26	10.30 a.m.	Majestic	For Whom the Bell Tolls (Reissue).	Paramount	Gary Cooper	A
,, ,, 26	10.45 a.m.	Scala	Heart Royal	Columbia	Paul Campbell	U
Wed., ,, 27	10.45 a.m.	Scala	Song of the Thin Man	M-G-M	William Powell	A
,, ,, 27	10.45 a.m.	Palais de Luxe	Plenty Questions ; Youth in Sport	Butcher's	Gerry Wilmot	U
Fri., ,, 29	10.30 a.m.	Scala	The Corpse Came C.O.D.	Columbia	George Brent	A
		MANCHESTER.				
Tues., Aug. 26	10.30 a.m.	Theatre Royal	For Whom the Bell Tolls (Reissue).	Paramount	Gary Cooper	A
,, ,, 26	10.45 a.m.	Deansgate	Plenty Questions ; Youth in Sport	Butcher's	Gerry Wilmot	U
,, ,, 26	10.45 a.m.	New Oxford	The Assassin	Columbia	Randolph Scott	U
Wed., ,, 27	10.30 a.m.	Deansgate	Hoppy's Holiday ; Dangerous Venture.	United Artists	William Boyd	U
Thur., ,, 28	10.45 a.m.	Deansgate	Strange Conquest	G.F.D.	Jane Wyatt	A
,, ,, 28	10.45 a.m.	Theatre Royal	The Corpse Came C.O.D.	Columbia	George Brent	A
Fri., ,, 29	10.45 a.m.	Theatre Royal	The Black Swan (Reissue)	20th Century-Fox	Tyrone Power	A
,, ,, 29	10.45 a.m.	Gaiety	Heart Royal	Columbia	Paul Campbell	U
		NEWCASTLE.				
Tues., Aug. 26	10.30 a.m.	Stoll	For Whom the Bell Tolls (Reissue).	Paramount	Gary Cooper	A
,, ,, 26	10.45 a.m.	Grainger	Plenty Questions ; Youth in Sport	Butcher's	Gerry Wilmot	U
,, ,, 26	10.30 a.m.	Essoldo	The Corpse Came C.O.D.	Columbia	George Brent	A
Wed., ,, 27	10.45 a.m.	Essoldo	Heart Royal	Columbia	Paul Campbell	U
Fri., ,, 29	10.30 a.m.	Essoldo	The Crystal Ball (Reissue)	International	Paulette Goddard	U
		NOTTINGHAM.				
Tues., Aug. 26	10.30 a.m.	Scala	Merton of the Movies	M-G-M	Red Skelton	U
Wed., ,, 27	10.30 a.m.	Scala	Stormy Waters	M-G-M	Jean Gabin	A
Fri., ,, 29	10.30 a.m.	Carlton	Song of the Thin Man	M-G-M	William Powell	A
		SHEFFIELD.				
Tues., Aug. 26	10.45 a.m.	Cinema House	Little Miss Broadway	Columbia	Jean Porter	A
Wed., ,, 27	10.30 a.m.	Union St. P.P.	The Black Swan (Reissue)	20th Century-Fox	Tyrone Power	A
,, ,, 27	10.45 a.m.	Cinema House	The Corpse Came C.O.D.	Columbia	George Brent	A
Thur., ,, 28	10.30 a.m.	Cinema House	Brute Force	G.F.D.	Burt Lancaster	A
Fri., ,, 29	10.30 a.m.	Union St. P.P.	The Hills of Donegal	Butcher's	James Etherington	A

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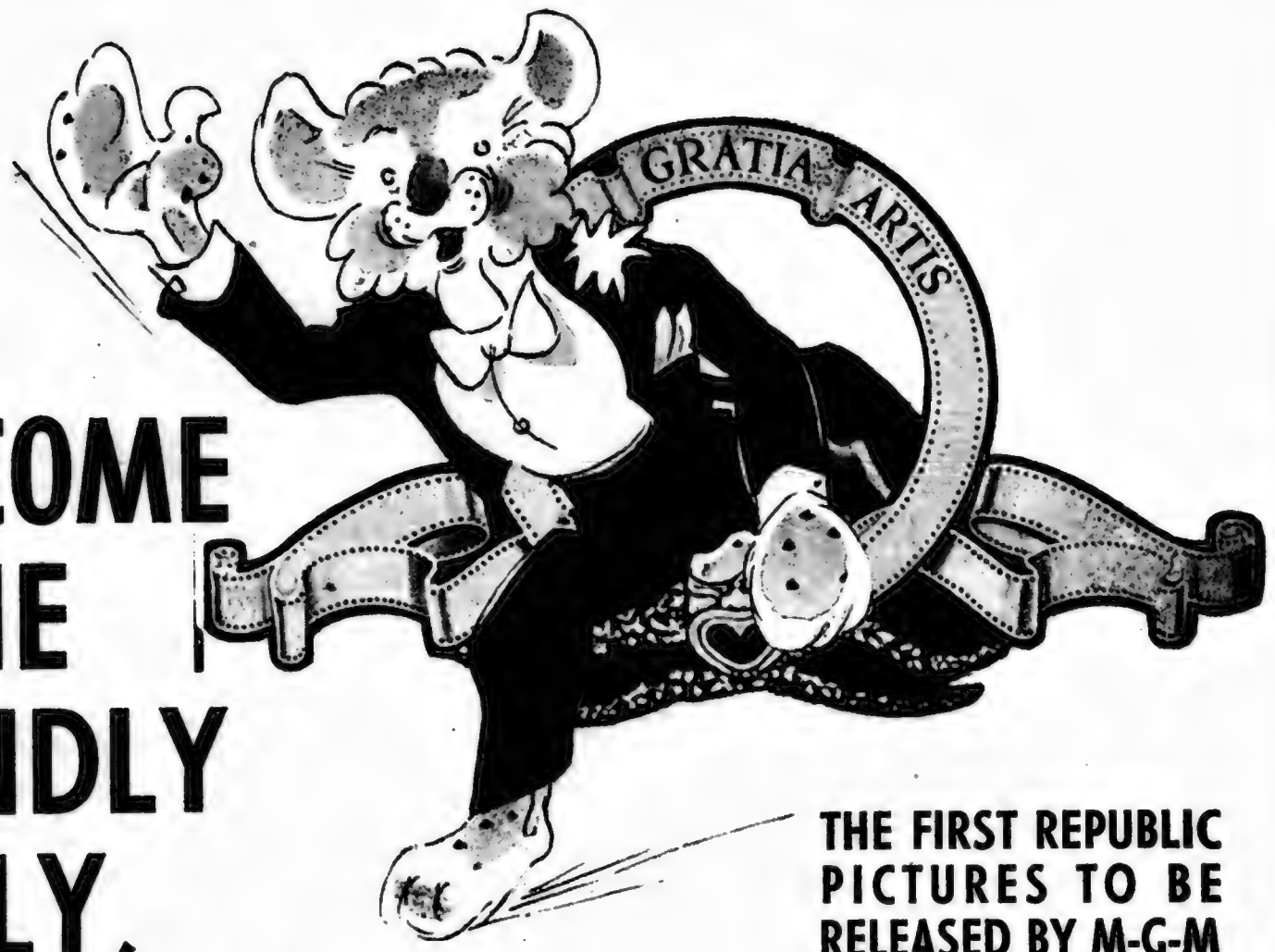
SUPPLEMENT TO KINEMATOGRAPH WEEKLY

SUB-STANDARD FILM

COMMERCIAL CULTURAL AND INDUSTRIAL REVIEW

VOL. 2. NO. 15 AUGUST 21, 1947 PRICE SIXPENCE



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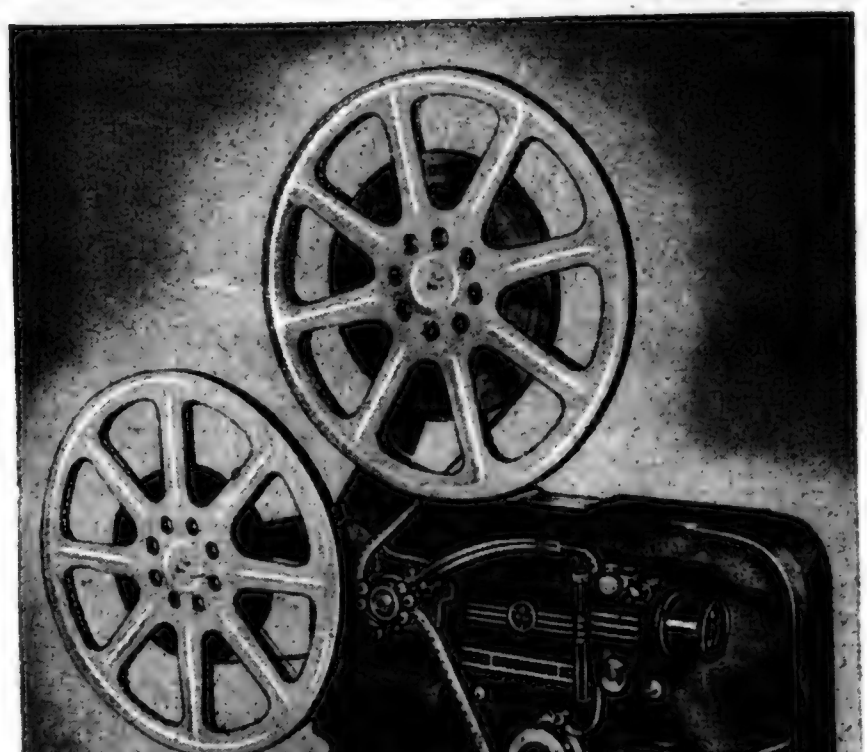
(JOHN WAYNE, Binnie Barnes, Albert Dekker)



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See Page v

SUPPLEMENT TO KINEMATOGRAPH WEEKLY

SUB-STANDARD FILM

COMMERCIAL CULTURAL AND INDUSTRIAL REVIEW

VOLUME 2 AUGUST 21, 1947 NUMBER 15

Dartington Restarts Production

See Page xiii

R. J. THOM
Secretary National Committee

Ministry's First Visual Unit Available Next Month

TOMLINSON TO INTRODUCE COMPLETE TEACHING AIDS AT SPECIAL PREVIEW

THE first complete visual unit designed by the Ministry of Education to instruct teachers in the use of visual aids in education is to be introduced by Mr. George Tomlinson, Minister of Education, at a special preview next month. Available for the first time, this unit, consisting of films, film strips, slides and other material, will tie up with the product planned by the two visual aids committees.

This development in the films-for-schools plan, a Ministry of Education official told SUB-STANDARD FILM, will follow closely on the premiere of the first two educational films to be produced by the Committee. Entitled "Learning by Experience" and "Social and Emotional Awareness," the two subjects have been booked for showing at the International Festival of Documentary Films to be held in Edinburgh in the first week of September.

In the meanwhile, the Ministry's Preparation and Production Committee has set up a sub-committee of film producers to consider the preliminary report submitted by the National Committee. It will examine technical matters involved in the making of the suggested films and report back to the main committee.

This interim programme from the National Committee calls for more than 130 projects, mainly films, chosen from the numerous ideas put forward by teachers.

It was compiled by five panels, each concentrating on a particular age group of students—5-7 years, 7-11 years, 11-13 years, 13-15 years and over 15 years. Silent as well as sound pictures are recommended and it is intended that all the pictures for the lower bracket groups, will be in colour.

Subjects range from simple biology for infants—dealing with birds and animals, etc.—to thought-provoking themes, such as social studies and the structure of the international relations, for the over 15 age group.

Some of the films will be of an experimental type. For instance, "A Midsummer Night's Dream" will be made with schoolchildren as actors to demonstrate the fundamental principles of play acting. Another will test the application of the film to the teaching of mathematics.

The National Committee does not intend to allow the teachers' interest in the production of films to end with the submission of this report. It is encouraging educationalists to take an active part in the film by studying "shooting" scripts. In addition, it will welcome scripts written by teachers themselves.

"We want to encourage the teacher to think visually," R. J. Thom, secretary of the National Committee, told SUB-STANDARD FILM, "and one way to help them do this is to invite them to send us their ideas. This will in no way compete with the commercial producer," added Mr. Thom.

As reported in last month's issue, the films, when completed, will be either hired or sold to local education authorities.

In addition to this report, the National Committee is preparing recommendations to assist education authorities in formulating visual-aid plans. Hundreds of film projectors and other apparatus will be available this year, and steps are being taken to ensure an even distribution.

In 1940, it is reported, only 1,400 schools in the total of 30,000 in England and Wales had projectors. Of these, 400 were sound.

The Ministry, through the Production Committee, is co-operating in advising education authorities on the merits of individual projectors.

B.F.I.-National Committee to Define Functions

The British Film Institute and the National Committee for Visual Aids are to hold joint discussions next month to define delimitations of functions of the two organisations.

Amateurs' Central Council to Confer

Meeting August 27

A MEETING of the newly-formed British Amateur Cinematographers' Central Council is to be held in the British Film Institute on August 27. Nominees from the different amateur bodies associated with this central organisation will examine the function and constitution of the Council.

The Central Council was formed to represent the United Kingdom in international amateur film festivals and conferences.

The new body is supported by the following organisations representative of the amateur film movement in his country; Royal Photographic Society of Great Britain; Institute of Amateur Cinematographers; Federation of Cinematograph Societies; Scientific Film Association; British Film Institute and Amateur Cine World.

Nominees from the supporting organisations are:—T. S. Lutas and Dr. Mandiwall, R.P.S.; R. W. Dickinson, B.F.I.; Leslie Froude, Institute of Amateur Cinematographers; S. F. Martin, Federation of Cinematograph Societies; George Malthouse, Amateur Cine World; and Dr. Brian Stanford, S.F.A.

B.F.I.-S.F.A. TO AMALGAMATE?

By "Sub-standard Film" Reporter

NEGOTIATIONS are in progress, I understand on good authority, for the amalgamation of the Scientific Film Association with the British Film Institute. Discussions are taking place on a high level and it is likely that a full statement will be made after a further meeting next month.

The amalgamation has been decided upon, I am told, to avoid overlapping of interests by the two organisations

Wallace Heaton Opens Strip Hire Service Sept. 1

THE Wallace Heaton Library is to provide a new service for teachers. Starting on September 1, an executive of the company told SUB-STANDARD FILM, film strips, which have hitherto been sold outright are to be hired to schools, clubs, universities, etc.

Over 200 titles will be available when the new service opens. These will include subjects on biology, geography, industry, mathematics, physical education, general science and travel. One strip will be "The Invention of Kinematography" by R. Howard Cricks, technical editor of SUB-STANDARD FILM.

A descriptive catalogue will be available within three weeks. Teaching notes will be supplied with the strips and the all-in hire rates for each strip are 2s. 6d. for the first day and 6d. for each subsequent day.

The company has produced a new illustrated catalogue of 80 sound film programmes.

B.F.I. Classifying British Strips

At the request of the Ministry of Education, the British Film Insitute is undertaking the classification of British film strips used for educational purposes.

This will tie up with an understanding with Canada and the United States that educational strips may be imported to those countries free of duty.

Sir Thomas Moore, M.P., has resigned his appointment, made by the Scottish Office, as a member of the board of governors of the B.F.I.

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A. L. CARTER : CONNERY CHAPPELL
ASSISTANT EDITOR: HARRY WHITE

Straight Off the Reel

SPECULATION is the order of the day. What effects will the import duty which blasted the 35-mm. Industry a fortnight ago, have on the 16-mm. side of the business? In endless discussion which has taken place in renter's office, dealer's showroom and exhibitor's set-up, the operative word has been IF.

IF, because nobody really knows or, for that matter, can accurately foretell what is in store if the house lights go down and the tabs part for this drama. Before any concrete assessment of coming events can be made, two major questions loom up for answers—will the Americans change their minds; is there a chance of a relaxation of the tax? We don't know.

AS far as can be judged from the initial flood of opinion that has swirled down Wardour Street, there will be no immediate alteration in policies towards 16-mm. releases. At this juncture, we are prompted to comment, "We don't see why there should." But what will happen in six month's time when the screws have been tightened up?

IT is quite feasible to assume that with no more new American pictures to feed their screens, 35-mm. exhibitors would have to fall back on reissues which are already available to mobile showmen. What then? A direct battle of the gauges with the same programmes? That will get both sides nowhere. Far better to meet the eventuality before it happens and thrash out a release—or in this case a re-release—policy which will be beneficial to the interests of both.

PERHAPS the biggest IF of the import duty discussions in sub-standard circles has been an IF of regret. IF only there were a central organisation representative of 16-mm. exhibiting interests. It takes a crisis of this magnitude to illustrate how thoroughly necessary this is. With it, the thrashing out of that collective release policy with the 35-mm. Industry would be a far more simple matter. Without it . . . we'll have to wait and see.

AND it is not only the 16-mm. exhibitors who are realising the urgent need to strengthen the sub-standard interests. Some renting house executives see a lessening of their problems with the inception of a fully supported authoritative council. A. Victor, of Wigmore Films, for instance, commenting on illicit trading practices—which are exposed in an article elsewhere in this issue—says one sure way of stamping out this small but harmful black spot on the integrity of our Industry is to form "a junior Kinematograph Renters' Society." Well, how about it?

THEY SAW FILMS FOR THE FIRST TIME

BUT for the wide powers of the 16-mm. film, people in certain corners of the globe would never be able to see a moving picture. The presentation of a "pioneer" show in these remote parts creates a big thrill for audience and exhibitor alike — as described in these recent experiences by a producer in Africa.

By George Sewell, A.R.P.S.

IT is not often, in these days, that one has the opportunity to show moving pictures to an audience almost entirely composed of adult people who are seeing them for the first time in their lives. But that was my interesting experience about two months ago at Kibale, in Usoga, about 50 miles north-east of Jinja on Lake Victoria.

I had been living for some weeks among the natives, members of the Busoga nation, while making a film depicting certain aspects of their everyday life. The whole population, from the Chief downwards, was very conscious of the great honour that had been conferred upon it, because everyone seemed to be aware that the results of our work would be seen by many thousands of their fellow-Africans all over the Continent. However, they hadn't the slightest idea as to how this would be done, so I decided that the time had come to enlighten them on this score. With the assistance of the Uganda Department of Public Relations, I arranged for the visit of a 16-mm. mobile kinema unit.

Simple Explanations

First of all, we tried to explain to them the principles of the moving picture, and at a meeting of the whole school, with the Gombolola Chief and his Milukas (sub-Chiefs) present, we essayed this somewhat difficult task. My cameraman and myself went over the principles one by one, illustrating them with blackboard drawings, and preparing and demonstrating a small flicker-book to interested groups.

The next day the Gombolola Chief held a meeting of his Milukas and headmen, attended also by his Katikira (Prime Minister or Secretary), to ensure that the announcement should be distributed to all quarters of the area under his control.

On the afternoon of the day appointed, the 16-mm. mobile projection unit arrived and took up a position in a large open space. An admirable site with semi-circular bank forming a natural amphitheatre was chosen.

It is an interesting fact that this skilled team, trained by the Public Relations Department, consisted entirely of Africans of the Buganda nation. It included a driver, who also operated the generating plant, the operator-electrician, and two interpreters.

They were highly skilled in the art of setting up the equipment rapidly. The projector, on its stand, together with a twin-turntable disc reproducer, was set up about 20 yards in front of the circular bank, and the screen about 20 yards further on, facing towards the bank. About 40 or 50 feet away to one side was placed the mobile van with the generator. A microphone was erected close to the projector, and the two loudspeakers suitably disposed.

The show was timed to start at 7 p.m., when the last vestige of daylight would have disappeared, but long before this time people began to stream in from all quarters. They were a motley crew of chiefs, men, women and schoolchildren.

As darkness fell, ominous rain-clouds came up and a few spots of rain fell, but this did not damp the intense excitement and anticipation.

First item on the programme was a picture of the Victory Parade. The shots of tanks, guns and other equipment were received with murmurs of incredulity, but the appearance on the screen of African troops was received with a storm of clapping and exclamations.

During the pause for threading-in the next film, the audience developed into a seething mass of discussion, and it was amusing to see some of the more intelligent schoolboys explaining to their elders what they had been told of the principles of the kinema a few days before.

Then came a film in colour of the building of a dam in another part of Africa, and although the different manners and customs of another tribe caused a little laughter at first, the picture was followed with great attention, and around me, among the Chiefs and officials, there were some very shrewd comments on the nature and contents of the picture. By now the audience as a whole appeared to have accepted the moving picture as such, and to be concentrating on what they were seeing rather than on how it was being shown to them.

During the showing of these pictures one or other of the two interpreters kept up a constant running comment through the microphone.

Charlie Chaplin Wins

Our last film was a brief, carefully edited version of that ripe old Charlie Chaplin, "The Kink." At first they were puzzled by the way in which the characters glided along, but soon the universality of Charlie's genius gripped this primitive audience.

The end of the programme coincided with an increase in the tropical downpour, and in a very few minutes every person had disappeared from the field, leaving the mobile unit staff to pack up its gear. But the next day I was bombarded with inquiries from many quarters as to when they would be permitted to see their next film show.

The manner in which these people accepted without question the wonder of the kinema confirmed my experiences in other directions. The African natives, for all their peculiarities in our eyes, are not a strange sub-human creation, but human beings with all the faults and all the qualities of other human beings. Their ability to appreciate the moving picture is no less advanced than was the same faculty in those people who first saw moving pictures on a screen in the Western world—and rushed out of the kinema because they thought the railway engine was coming off the screen into the audience.

ELIMINATE THE PRINT PIRATE AND THE FILM FAKER

ILLICIT TRADING IS A BLACK SPOT ON THE 16-MM. INDUSTRY

● Considering the overall size of the 16-mm. Industry, it would be fair to claim that it has one of the cleanest trading records.

● The inevitable black circle exists—the "fly boys" who trade in pirated prints and faked films—but their numbers are remarkably few as yet.

● For the most part, they prey on the inexperienced, thereby jeopardizing the very growth of the Industry—a fact which demands their speedy extinction.

By HARRY WHITE

"UNHAPPY VOICE" on the other end of the telephone gave a deep sigh of resignation. "There's nothing much I can do about it except write off my £100 as a bad debt," it said.

For the past ten minutes Unhappy Voice had been telling me a story I had heard before. Minor details differed, but it added up to the same thing:—He thought it would be a good idea to buy a few 16-mm. features to rent to his customers. Out of the blue comes prosperous, jovial-mannered Mr. X, who had the "very thing," a print of such and such a film, his own property. Bills to prove it, too—take a look. "You can have it as an outright sale for £100, but make up your mind quickly as this car-load's selling like hot cakes," tempted Mr. X.

It sounded a rosy deal—films are hard to get these days—and "U.V." bit it. All above board, he got a receipt for his money, but it wasn't long before the print was confiscated by the law. Now "U.V." is looking for a "Canadian gentleman whose signature I can't decipher."

Not Exactly a "Mug"

A mug? Well, not exactly. Poor old "U.V." did check on the credentials of Mr. X—or rather he thought he did. But he didn't go far enough, and as a result he fell victim to one of the "fly boys" trading in pirate prints.

Cases like this are by no means everyday occurrences, but they do happen—they have happened. Whenever there are shortages there are bound to be the isolated few who try to cash in on the situation as a method of securing an easy income. The culprits in the 16-mm. Industry may be few in numbers, but, like a festering cut on the thumb, they can cause a lot of trouble.

The sub-standard section of the film trade is growing rapidly. It is essential that the infection should not be allowed to grow with it.

Ironically, it is this very growth of the Industry that is providing the illicit trader with his safest "clientele." "Lines" which he can put over fairly easily on a newcomer would get him no further than the local police station if tried on an old hand in the business.

Beware of the Sharks

To those entering the 16-mm. Industry, beware of the handful of sharks. You'll find them in several different guises, but speaking generally, they fall into two distinct categories—the print pirate and the film faker. Each has his own specialised tactics to relieve you of your money.

Let's put the focus on the print pirate first. His line of business, like that of Mr. X I mention above, is to get hold of illegal feature prints and sell them outright. He's not much of a menace to dealers with experience in the trade — they are able to indentify the few types of feature films which may be bought outright.

They know that the bulk of 16-mm. feature films are the sub-standard versions of 35-mm. commercial productions. This means that in the production company and its associates are vested the rights of the story, the musical score, the service of artists and technicians and every other factor that has contributed towards the production of the film. It is obvious, therefore, that the 16-mm. versions of these films are subject to the conditions applicable to the screening of the originals, which usually follow these lines:—

A 35-mm. renting company holds a contract with the producers to exploit the film for an agreed number of years. The sub-standard company purchases the 16-mm. distribution rights for a similar or shorter period and rents prints to libraries who, in turn, hire them out to users. There are variations to this "tree," of course, but that's the usual set-up.

The Pirate's Key

Because this is the accepted chain of dealing, it is as well to look twice at a trader of uncertain standing who offers modern feature films for outright sale. The fact that a number of reputable firms may (and do) make exceptions to this practice, is used by the print pirate as his key to prey on the newcomer.

The illicit trader has several channels open to him for the supply of his "hot" prints.—ex-Service stock and back-room laboratories are two of the principal sources.

It doesn't matter from what source the illicit film is obtained, the fact remains that the copyright of that pirated print rests with the owner of the picture. No third party distributing such a picture—however innocently he acquired it—has any title to, nor any right to show, the film without the owner's permission. If he does attempt to use it he renders himself liable to prosecution.

Some showmen are obviously unaware of their position in this respect. One well-known renting firm has been asked, "What business is it of yours?" when it has tackled exhibitors owning pirated prints. There are, of course, the isolated few who knew they were doing wrong but hoped they wouldn't be caught.

Now for the film faker. He preys on the unsuspecting with a variety of ingenious tricks designed to relieve you of your money. Outright sales of pictures are again the backbone of his activities but he doesn't necessarily confine himself to pirated prints—some of his wares are nothing but scrap junk.

Favourite trick is to clip off the title of a pirate print and give it a new name. Some go as far as taking off the credits and sticking on sub-titles with fictitious directors and producers. This they hope will interfere with the tracing of the original owner.

Know What to Look For

Here's a tip when buying a film from a source you're not sure of. Look for a join soon after the title or as near as possible to the opening of the film. If you find one, do some quick checking up with the continuity of stock—the difference is usually noticeable. I am told that there is also a method of checking the actual printing, so you might find it worth your while to call in an expert.

In any case, give the entire picture a thorough overhaul before you part with your cash. You might find that the film faker has sold you a few thousand feet of old newsreels under some high-sounding title with star names—it's easy to splice in these credits. The first half of that film may be a genuine ex-library section of a well-known feature, but the second half . . . . nothing but rubbish stuck on to make up bulk.

Look out for the copy which is hopelessly out of sync. or so completely dried up that running it through a projector would be an impossibility.

Many dodges are used to discourage you from examining these faked pictures—one of the most popular is to offer you the film spooled or unspooled backwards.

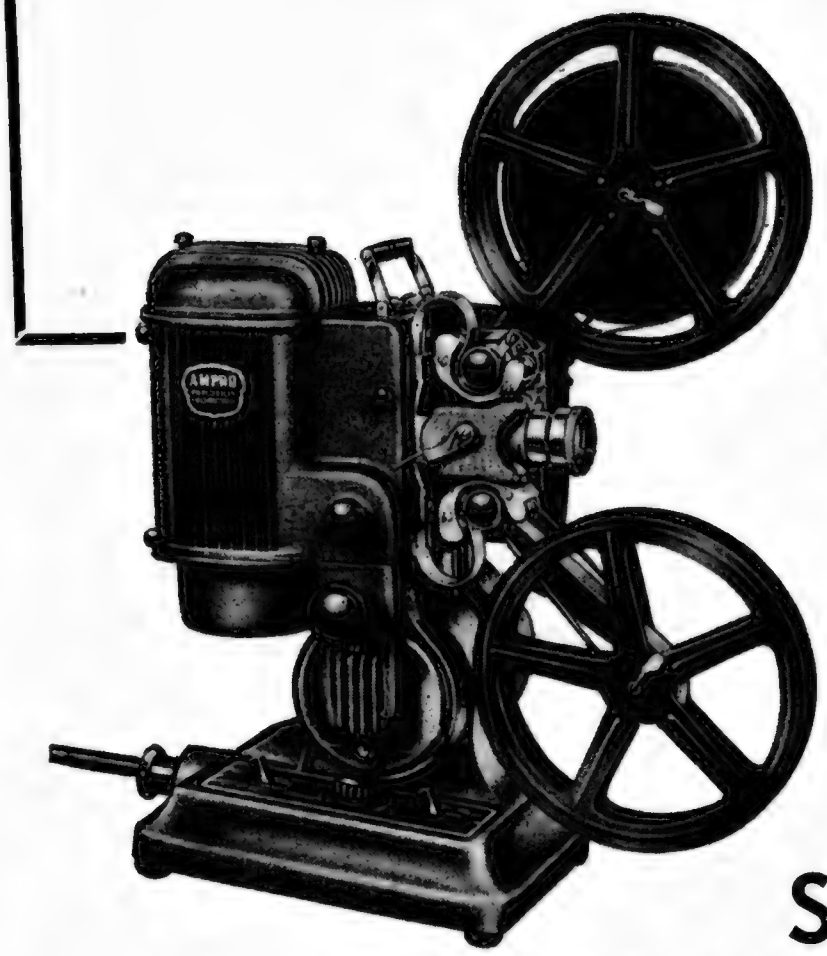
Extraordinary Tales

The film faker will usually call on you with extraordinary tales. Some go as far as advertising in journals far removed from the film Industry.

The security officers of the Kinematograph Renters' Society are fully alive to all these dodges and they are making life very uncomfortable for wrongdoers. But it rests with everyone to help stamp out these sharks who trade on the good name of the 16-mm. Industry with their pernicious practices.

There is one infallible code which will safeguard you against print pirate or film faker. Deal with a reputable firm or agent. If in doubt as to a film's ownership ask for documentary evidence to prove that the person offering the features for sale has a legal title to the rights—and then check up on it. You will find the renters, libraries and showmen only too willing to help you.

Remember, you will pay more for a pirate or faked print than you will for the genuine goods—and you've got no comeback. In addition, you may lose your reputation.



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Thomas Hodge's AMERICAN REEL

JOHN M. BEGG, assistant director of the State Department's Office of International Information and Cultural Affairs, reported recently on the use of 16-mm. films about the United States in other countries.

In England, he declared the Central Film Library makes prints from U.S. negatives for showing in schools. In Norway the films are shown in more than 200 labour "temples" run by the Workers' Educational Association of the Labour Party. Swedish distribution is chiefly through co-ops.; out of a population of 6,500,000 more than three million saw 30 U.S. films (one co-op. has films from 19 countries, including 100 titles from Russia, 40 from the United States and more from the United Kingdom).

Library Advisory Service

Assistance from the Carnegie Fund has enabled the American Library Association to set up a film advisory service so that more libraries can loan informational films to community groups. Nearly 100 public libraries in the U.S. and Canada now loan 16-mm. films to borrowers as supplements to book materials.

Paramount-Fox Split

Paramount withdrew recently from the joint 16-mm. foreign distribution project it had formed with 20th Century-Fox. Fox has decided to proceed on its own and has appointed Dan Frankel, formerly vice-president of Four Continents Films, who distributed Lou Jackson's films in the U.S., as general manager.

Amateurs for Newsreels

Warner Brothers, who will issue the first Warner Newsreel sometime in November from their New York headquarters, intend to recruit 200 16-mm. amateur kinematographers in the U.S. to supplement material taken by professional cameramen.

Shorts from the States

Sub-standard interests are centred on . . . Jam Hardy Corporation's "Priceless Cargo," made for Superior Coach Corporation, which was chosen as the year's most outstanding safety film by the National Committee on Films For Safety . . . the two-million dollars which Castle Films will receive from Chesterfield cigarettes to distribute the 40-minute colour advertising film "Tobacco Land in Theusa" . . the 16-mm. Pioneer award presented by RCA to the National Education Association in recognition of N.E.A.s "achievements in advancing audio visual aids in schools" . . . Encylopaedia Britannica Films' new direct rental service to schools . . . the experiments of Northwest Airlines in showing 16-mm. films for passengers in planes . . . the complaints made by Cincinnati, Columbus, Detroit and Chicago kinemas against distributors who sell 16-mm. prints of old entertainment films to stores for free shows.

A complete redecoration scheme has been carried out by Clive Patmore in his private kinema at Valentines Road, Ilford, to model the building as a luxurious preview theatre. Autumnal tints with gold leafing is the colour motif. The furnishings include cocktail cabinet television set

COMMERCIAL

Victor Introduces Log Book System to Safeguard New Projectors

RECORDS SERVICE MAINTENANCE AND CHANGES IN OWNERSHIP

TO safeguard owners and dealers of Victor 16-mm. projectors in the event of repairs or resales, the Victor Animatograph Corporation has introduced a log-book system as a permanent record of title and service for each of their new machines.

Embracing the design and purpose of a motor-car log-book, this free 30-page booklet, bound in a stiff cover, is made up of four sections—a guide to the setting-up and operation of the machine, maintenance, a service log and a change of ownership record.

The first sequence is fully illustrated with 24 photographs, and diagrams are used extensively to explain the maintenance hints. A chart is included to facilitate the easy location of maladjustments and breakdowns.

The system tracing the ownership of the machine has been prepared to work in conjunction with records kept at the corporation's head office. It will help to guard against loss or theft.

Whenever the projector changes hands the new owner is asked to fill in details in the log and on a counterfoil in the book, which should then be torn out and sent to the makers.

"Strips Could Be Used by Firms for Staff Recruitment"

DEMONSTRATIONS FOR OFFICE MANAGEMENTS

THE possibilities of encouraging recruitment to their firms by showing specially made film strips in schools and technical colleges were outlined by John Curthoys, managing director of John Curthoys Productions, to a party of 150 representatives from some of Britain's leading commercial houses who visited his Chelsea studios last month.

The visit was arranged by the Office Management Association.

John Curthoys suggested that in view of the problems common to office managements a series of strips might be prepared which would be applicable to all businesses. Where a firm was big enough and had problems peculiar to its own trade, film strip could help as a visual instructional medium.

In reply to questions on costs, Mr. Curthoys stated that this rested largely with the technique used in the film strip. The basis may be photographic, diagram, cartoon, or whatever technique was best suited to the subject. For various reasons mainly concerned with the different values required for reproduction on the screen, as opposed to reproduction in print, the film strip company normally prefers to take its own photographs.

Cartoon Kinema Running at Margate

A 16-mm. Cartoon Cinema is being operated by Ben Feldman at Margate during the summer season. Half-hour shows consisting of a two-reel comedy and cartoons are screened continuously from 10 a.m. to 10 p.m. Admission is one price, 6d.

The kinema has 240 seats. Dual G.B.L.516 projectors are installed. All films shown are contained on one spool.

G.B.'s Film Division Moves to New H.Q.

The Films Division of G.B. Equipments, together with other administrative departments, has moved to the company's new headquarters at Imperial House, 80-82, Regent Street, London, W.1. Telephone Regent 7222.

Exhibitor Loses Damages Case

George Brockerton, of Church Street, Magherafelt, one of the pioneer 16-mm. showmen in Northern Ireland, was unsuccessful at Magherafelt Sessions in suing the trustees of Bellaghy Orange Hall for £25 damages for breach of contract.

Plaintiff claimed that they had agreed to let him have the hall for three nights a week at 10s. a night and he had had posters circulated announcing his picture shows, and later had to issue notices cancelling them.

Defendants denied that any consent was given.

Times Film Opens Dual-Purpose Studio

This dual-purpose studio opened by Times Film, of Manchester, can be used for personal recording sessions or private film shows. A projection booth is built in the left-hand wall

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After a Lapse of Many Years

CULTURAL

DARTINGTON UNIT RESTARTS PRODUCTION

Modernised Totnes Studios Equipped with All-Purpose Plant

PRODUCTION has been resumed by the re-formed Dartington Hall Film Unit. Its studios at Totnes in Devon have been re-equipped with the latest technical plant to handle all aspects of sub-standard film production.

The first aims of the unit are to make educational films and film strips for universities and schools, and in this direction the unit has a series of short silent subjects on its immediate shooting schedule.

T. R. Stobart, in charge of the unit, showed a SUB-STANDARD FILM correspondent around the premises and pointed out the great progress that has been made in re-equipping the unit to meet modern requirements.

The unit possesses a studio with a floor space of 50 ft. by 30 ft., fully equipped with lights and a switchboard giving 20,000 kW. This gives ample space and power for the handling of the small sets and models required for the type of production on which the unit is engaged. A property store and camera workshop opens off the studio floor.

The unit uses two B. and H. Filmo 70 cameras modified by the addition of offset spider lens turrets with monocular focusing and parallax correction slide. Special viewfinders with optical mattes and parallax adjustments have been fitted. Cameras are driven either electrically or by clockwork.

There are two cutting rooms—one for negative and one for positive—equipped with vertical and horizontal rewinders, a viewer and a four-way synchroniser, making it possible to handle either sound or silent productions.

A 30-seater projection theatre adjoins. It has a separate projection box equipped with two Amprosound machines. Provision is being made for sound-recording and dubbing. In addition, there is an artists' studio and animation room, the equipment of which is not yet completed. A fully equipped darkroom with apparatus for making film strips is included in the layout.

In discussing sub-standard technique, Mr. Stobart said "Our apparatus is mainly based on standard practice, but we find it is not sufficient simply to reduce the design of standard equipment to suit 16-mm. Sub-standard has its own particular problems, a fact which many manufacturers of equipment have not yet realised.

"Sub-standard film equipment will have to be even more precise than 35-mm. equipment if we are to get comparable results, but I think that good sub-standard production is now possible as soon as the laboratories can give us a service equal to their 35-mm. service. The laboratories in this country are a long way behind those in America in this respect and are at the moment the limiting factor in the quality of production possible: 16-mm. has been for so long an amateur's medium and the facilities provided are still thought of in terms of amateur requirements.

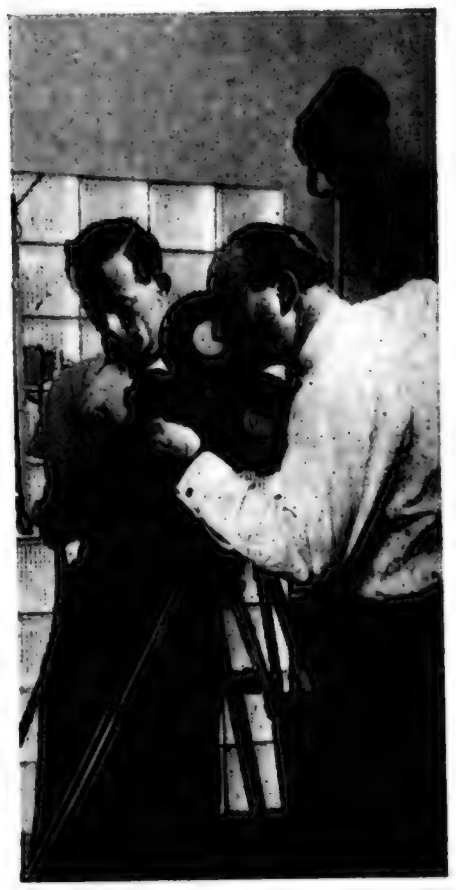
"In fact, 16-mm. production offers to the professional quite definite advantages in certain kinds of educational and scientific work."

The unit, situated in a rural area in Devonshire, will use its immediate vicinity as a source of mate-

Continued on page xv

At work on a dissection film, T. R. Stobart, in charge of the Dartington unit, directs D. Wolfe at the camera

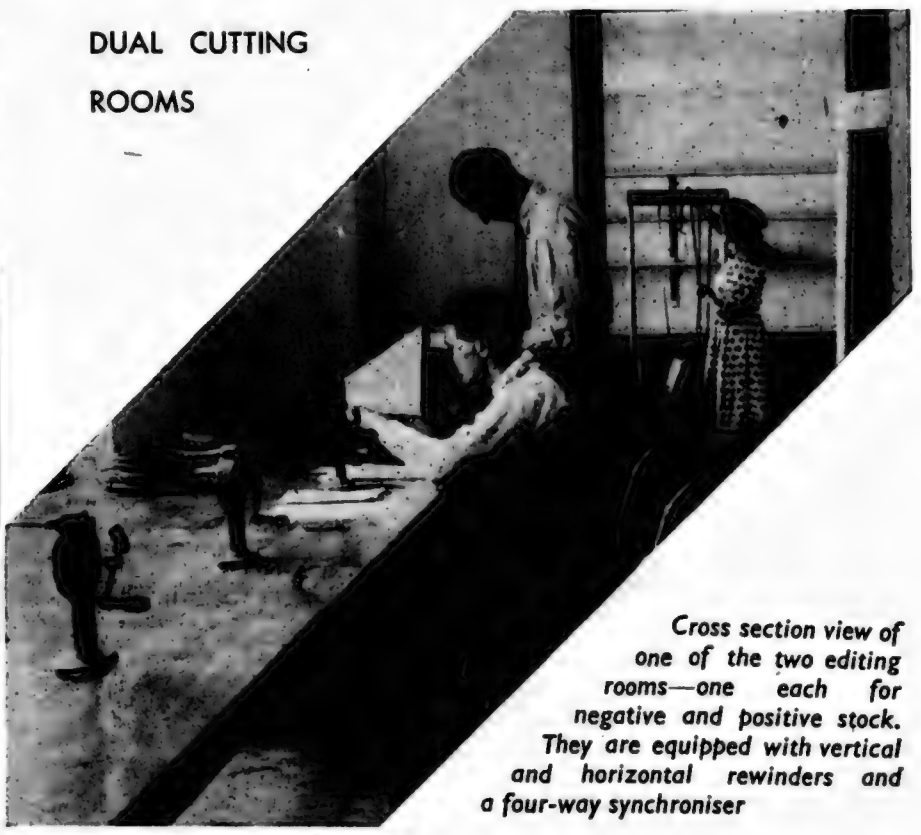
Part of the installation at Dartington's new animation room. This section is to be enlarged



One of the camera crews at work with a B. & H. Filmo 70 camera. Cameraman D. M. Wolfe checks up an angle with assistant cameraman Bert Foote

A general view of the main studio used by the Dartington Film Unit. It has a floor space of 50 ft. × 30 ft. and 20,000 kW. of lighting

DUAL CUTTING ROOMS



Cross section view of one of the two editing rooms—one each for negative and positive stock. They are equipped with vertical and horizontal rewinders and a four-way synchroniser

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NEW EDUCATIONAL SUBJECTS

British Gas Council

The British Gas Council has produced three classroom subjects on "The Transference of Heat" (see story page xvi). Comprehensive teaching notes and film strips are available for each of the three parts. They have been designed for age groups 11-13 years. Titles are :—

"*Illustrations of Convection.*"—8 mins., sound or silent. Cooling systems; illustrating central heating, motor-engine cooling, mine ventilation, and the effect of sea and land breezes.

"*Illustrations of Conduction.*"—6 mins. Sound or silent. How to retain heat. The principles of the conduction of heat applied to the home and other everyday examples.

"*Illustrations of Radiation.*"—6 mins. Sound or silent. How to keep warm, embracing fundamentals of the climate.

The films were produced by the Realist Film Unit.

Central Film Library

"*Playing With Fire.*"—10 mins. Sponsor: Central Office of Information for Ministry of Health. Production Unit: Public Relationship Films, in co-operation with Birmingham Accident Hospital. The prevention of accidents to young children in the home through burning and scalding. Not suitable for showing to children.

"*Britain Can Make It: No.* 17."—11 mins. Sponsor: Central Office of Information. Production Unit: Films of Fact. Topical magazine for factories, issued monthly.

"*New Homes for Beavers.*"—10 mins. Sponsored and produced by National Film Board of Canada. The story of the restocking of the James Bay area with beavers from Algonquin Park.

"*Tuesday in November.*" — 18 mins. Sponsor: United States Information Services. Production Unit: United Films. A description of the United States' system of Government.

The following films in the John Betts series, "Sportsmen All," are available: "*The Hurdler,*" 11 mins. (hurdler, D. O. Finlay); "*The Runner, No.* 1," 11 mins. (runners, C. B. Holmes and J. E. Lovelock); "*The Runner, No.* 2," 12 mins. (runners, S. C. Wooderson and A. G. K. Brown); and "*The Runner,* No. 3," 10 mins. (runners, A. W. Sweeney and P. D Ward).

Gateway

As reported on another page of this issue, a new library of educational subjects is to be opened by Gateway Film Productions on September 1. Titles available from that date are :—

HISTORY.

"*The House in Which You Live.*"—Colour, 1 reel, silent. Showing the development of the small English dwelling-house from Saxon times to the present day.

"*Georgian Background.*" — Colour, 1 reel, sound or silent. The background against which English people of the eighteenth century lived. Covers dress, travel by stagecoach, architecture, crafts, paintings, pottery and books of the period.

"*Elizabethan England.*" — Colour, 1 reel, silent. Second in the series of period background films, it depicts costumes, houses, transport, crafts, and the three-field system.

"*The Gothic Arch.*"—Mono., 1 reel, silent. The development of the arch from Saxon to Tudor times.

GEOGRAPHY.

"*Spanish Morocco.*"—Mono., 1 reel, silent. A survey of modern Spanish Morocco, showing the people and the kind of lives they live.

PHYSICAL TRAINING.

"*Club Night.*"—Mono., 1 reel, silent; Modern coaching methods in group training as practised by the Heston Swimming Club, with demonstrations by champions.

APPLIED WOODWORK.

"*Making a Farm Cart.*"—Colour, 1 reel, silent. From tree-felling to the finished product, the film tells the complete story of an old English craft (Ready October 1.)

SAFETY FIRST.

"*Imp's Playground.*"—Mono., 1 reel, silent. An amusing film with a serious ending, showing what happened to a boy who forgot his kerb drill.

The following short films run for approximately four minutes each. Prints of any of these four-minute shorts may be purchased outright for 25s. each :—

PHYSICS.

"*Heat Causes Expansion.*" — Mono., silent. Part 1: Solids; Part 2: Liquids; Part 3: Gases. Demonstration by experiment is linked, in each case, to everyday examples of the application of the principles clearly illustrated.

GENERAL KNOWLEDGE.

"*Sheep Dip.*"—Mono., silent. For elementary classes, geography and agriculture students, showing sheep being dipped and explaining why and how this must be done.

Hire rates are: Sound films in colour, 12s. 6d. first day and 2s. 6d. for each subsequent day; silent films in colour, 10s. first day and 2s. 6d. for each subsequent day; sound films in monochrome, 6s. first day and 1s. 6d. for each subsequent day; silent films in monochrome, 4s. 6d. first day and 1s. for each subsequent day; short silent reels, 2s. 6d. first day and 1s. for each subsequent day.

Wallace Heaton

New copies of the following educational subjects have been added to Wallace Heaton's library :—

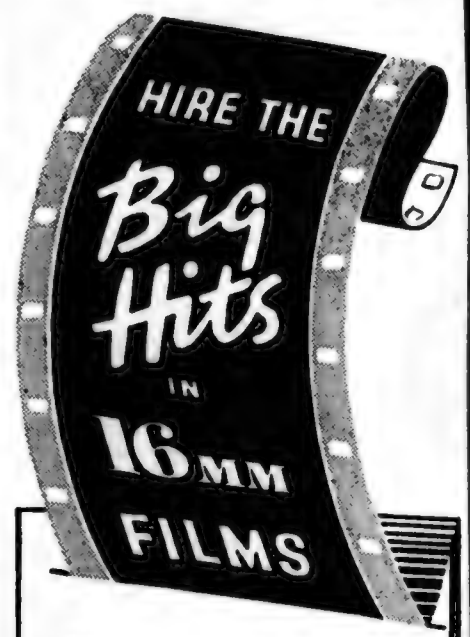
"*Furniture Making,*" "*Table Ware,*" "*Printing and Bookbinding,*" "*Frequency Curves,*" and "*Life in the Sahara.*"

Scriptural Films Near Completion

John Page and Joan Duff, heading the unit sent to West Africa by Taurus Films at the end of last year, have finished work on the Scriptural Production for the Medical Missionary of Mary. The film deals with the Leper Colony in Nigeria. A Scriptural Production unit is shooting scenes in Drogheda to complete the film, which will be an eight-reeler.

A second film for Scriptural Production is being shot by Taurus in Lagos, called "They Might Have Life," which deals with the growth of Christianity, and the consequent growing literacy among the natives of Nigeria.

Meanwhile, Scriptural Productions is carrying on with the "History of Christianity" series in this country which it is making for the Church of England Films Commission. These two-reelers, the first of which "The Coming of the Light" is finished, and the second, "The Making of England," is in production, are being produced by Andrew Buchanan with Henry Cooper as director.



SOME OF THE FILMS NOW AVAILABLE!..

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CRIME & PUNISHMENT
Peter Lorre and Edward Arnold

THE MISSING JUROR
Jim Bannon, Janis Carter, George MacReady, Jean Stevens

SERGEANT MIKE
Larry Parks, Jeanne Bates and the canine stars Mike & Pearl

THE DEVIL COMMANDS
Boris Karloff

MEN OF THE DEEP
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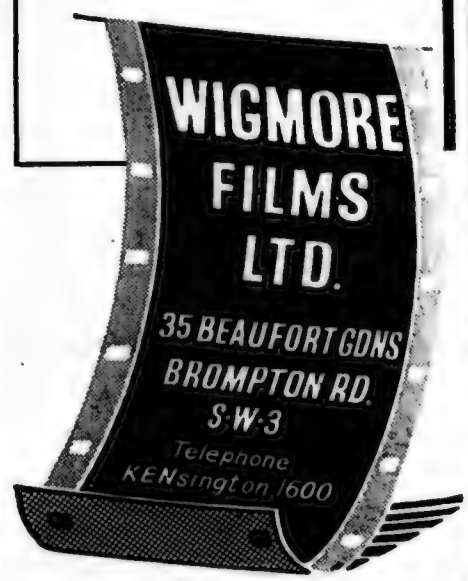

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This cutting bench installed in Wellcome Foundation's new film unit was designed to the organisation's own specifications, and made in its own workshops

Wellcome Foundation Sets Up Instructional Films Branch

A 16-mm. film unit has been formed by the Wellcome Foundation. It is attached to the Wellcome Museum of Medical Science and is to form part of the teaching facilities which are available to every medical student and accredited person.

In charge of the new unit is the Films Officer, of the Foundation, Florence Anthony.

Two series of short silent films are planned. The first will deal with the preparation and testing of drugs before they reach the market, and the second, a series of 5-minute films will cover case records describing the appearance of rare clinical cases. The initial film in this series has been completed.

The Wellcome Museum of Medical Science has also a theatre seating 200 people. It is probable that regular film shows for medical teachers and students will be held in the near future.

Catholic Society to Build Up Library Service

Following instructions by Cardinal Griffin, who recently called a meeting to consider the development of Catholic Film Centre in Great Britain, the Catholic Film Society, defunct during the war, has been re-established. Rev. John A. V. Burke, of Mayfield College, Mayfield, Sussex, is the hon. secretary.

He tells SUB-STANDARD FILM that although the plans of the Society have not yet been given time to develop, one of the most urgent objectives is a film library of 16-mm. subjects suitable for release in Catholic schools, literary clubs, and parish halls.

He is anxious to collate information on all available sub-standard films of suitable type. They need not deal directly with religious matters, in fact, purely theatrical, as well as semi-documentaries and documentaries will be included in the list of subjects to be offered through the film society.

Red Cross Tours Scottish Hospitals

A mobile unit of the British Red Cross Society is touring country areas of Scotland with 16-mm. entertainment programmes for hospitals in outlying centres. This service is being directed by Mrs. Govan, publicity organiser.

Dartington Unit Resumes Film Production

Continued from page xiii]

rial for films which will interpret the countryside for town children. Being part of the Dartington Hall estate, it will make full use of the special possibilities which this provides for films on a wide range of subjects, such as forestry, woodworking, agriculture, market gardening, textiles and building.

The unit will not, however, confine itself to local material. It is to continue with the production of the kind of geographical survey film for which it first became known to teachers.

"We are lucky in having ample working space and can accommodate a certain number of students and teachers who wish to enlarge their knowledge of educational films." Mr. Stobart added "We can also offer scientific expeditions facilities and technical advice in putting together the material they have filmed. We have several research cubicles set aside for the purpose and a small laboratory incorporated in the unit."

The unit has in production a series of films on dissection designed for schools and first-year students and a series of films on physical geography with a section dealing with coastal erosion. In addition, a film survey of a typical mountain region—the French Alps—is under production.

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"A Matter of Opinion"

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INDUSTRIAL

GAS COUNCIL HAS THREE-PRONGED DRIVE FOR FILM DISTRIBUTION

Free Library Service, Shows by Member Undertakings and a Fleet of Mobile Units

One of the mobile operators of the British Gas Council sets out with her film unit to put on educational shows at schools in the London area

"FROM the standpoint of visual aids, every one of our industries can play a part in this very important subject. It seems to me that in applying science in that way, we not only arouse the interest of the individual as a student in order that he may pass his examinations, but we give him the most important thing as far as education is concerned, and that is the relationship of that which he studies to everyday life."

This opinion on the film as a teaching medium was expressed by George Tomlinson, Minister of Education, at a recent preview of three new classroom subjects sponsored by the British Gas Council. Mr. Tomlinson remarked favourably on the lack of advertising in the films and congratulated the Gas Council on the quality of the pictures.

The programme was introduced by J. R. W. Alexander, general manager of the British Gas Council, and George Bennell gave a preliminary talk on the "Transference of Heat" films, which was dealt with in three one-reelers—"Convection," "Conduction" and "Radiation."

New Stage Reached

Also in the programme were "The Manufacture of Gas," one of the Gas Council's most successful productions, which was made in 1938 and has proved exceedingly popular with teachers, and "On Silent Service," an instructional subject on how to read meters.

The preview of these new classroom subjects marks a new stage in the British Gas Council's long history of film sponsorship.

One of the pioneer industrial undertakings to take advantage of the films as a medium of instruction and propaganda, the British Gas Council has been sponsoring them steadily since 1934. Several of their productions—such as the famous "Nutrition" film—have become classics of their kind, and many of the best-known names in documentary, including John Grierson, Basil Wright and Paul Rotha, have been associated with them. Film Centre acted as the Council's consultants since 1938.

Public Relations Approach

P. J. Lucas, an executive of the B.G.C., told a SUB-STANDARD FILM representative: "We have used our films mainly for public relations purposes. Our activities affect the general public in a great many ways—for apart from the gas which provides fuel for heating homes, offices and factories, there are the many by-products which are obtained when coal is manufactured into gas instead of being burned direct in the grate. These are used for the manufacture of many things which form a part of our everyday lives and, obviously, there is a good deal of information there to interest everyone, which we feel should be disseminated as widely as possible.

"We did, and still do, a great deal of this through literature and exhibitions, but, in the early 'thirties, we realised that film was the most vivid method of telling our story. Since then we have sponsored over 40 films on a wide variety of subjects, including cooking, heating and housing, and we are constantly adding new films to our library."

A 20-minute film dealing with the relationship between heat and health will be ready within the next few weeks. Plans for the future include a film on Smoke Abatement and—another new departure for the B.G.C.—a cartoon film for children.

The British Gas Council has never aimed at the theatre; it has found that non-theatrical distribution is the most satisfactory method of reaching the audiences it wants. This it achieves in three ways: First, through the Council's library, from which films may be borrowed without charge. Fifty per cent. of the borrowers from this library are schools. "Prints are almost always returned in good condition," added Mr. Lucas.

Schools Show Great Interest

Second line of approach is through member undertakings, such as the Gas, Light and Coke Co., Manchester, Liverpool, Newcastle, etc., some of whom have projectors and put on film shows for staffs and customers. Thirdly, mobile vans are employed to cover all regions. These meet-request bookings, 50 per cent. of which, again, come from schools.

"Right from the start, schools have shown great interest in our films," Mr. Lucas says. "For instance, we made a film, 'The Manufacture of Gas,' in 1938, which, to this day, is in great demand by teachers, many of whom use it as a prelude to a visit to the local gasworks.

An Experiment

"For a long time now, we have contemplated making classroom films, and we await with interest the reaction to our first three. They are a series dealing with the transference of heat, and are something quite new in the classroom film."

Entitled "Convection," "Conduction" and "Radiation," the films illustrate teaching notes by George Bennell, M.A., B.Sc., and have accompanying filmstrips; they are designed for the 11-13 years age group, and are to be used as an integral part of the school lesson, to follow normal experiment and theory. Each film is divided by questions, at which projection can be stopped for the purpose of discussion.

Asked whether these were the forerunners of others on these lines, Mr. Lucas replied: "They were something in the nature of an experiment and we are waiting to find out what sort of reception they get. If they prove popular, we shall certainly carry on with further films on the same lines. And, although it is still early days, the response so far indicates that schools will welcome them."

Savings Committee Widens Programme

The National Savings Committee is to enlarge its stock of 16-mm. films. In addition to the 300 subjects reported in last month's SUB-STANDARD FILM, the committee is sponsoring the production of at least three more pictures, each of which are expected to be ready by September.

The additional titles are "Madeira Pen Friend," the third of a series of travelogue films; and two films of the launching of the "Silver Lining" campaign at the Guildhall.

The National Savings Committee has placed an order for two Moviegram Sono-Vision continuous kine units. These will be mounted on vans with specially designed bodies, with revolving turrets, enabling films to be shown from any direction.

They are to tour the British Isles in a special campaign. For remote villages where there is no power supply, special generators are being made.

The lightness and extreme portability of these units enable them to be run and operated at a very low cost.

Factory Flashes

MARINE ENGINEERING IN COLOUR

Crossley Film in Exhibition

DESCRIBED as the most up-to-date technical film of its class, "Power for Ships," a new 16-mm. colour sound film illustrating the construction and operation of the Crossley Scavenge Pump Diesel-Direct Reversing-Marine Engine, is to be shown by Crossley Bros. of Manchester at the Engineering and Marine Exhibition at Olympia from August 28 to September 13.

The film, which will be one of seven exhibits by the company, emphasises the salient points in design, manufacture, accessibility and maintenance of a six-cylinder engine. Of particular interest is the animated sequence dealing with the principles of loop scavenging and exhaust pulse pressure charging.

National Film Agency of Manchester produced the film.

Press

"And so to Press," a film illustrating the work behind the publication of a newspaper, has been given three-week previews at Manchester and Sheffield by the *Daily Express*.

It was made for the national daily's Manchester office by the Times Film Co. The film is in Kodachrome and was directed by P. W. Dennis, who was awarded his A.R.P.S. for the work.

Propaganda

The Road Haulage Association's anti-transport nationalisation picture, "When the Wheels Slow Down," made by T. Aveling Ginever, is being shown on the 18 travelling units operated by Travelling Films.

These outfits are fitted with back-projection screens suitable for daylight screenings in coach stations, amusement arcades, agricultural shows and exhibitions.

TECHNICAL

Choosing a Projector (6): The Soundhead

By R. HOWARD CRICKS, F.B.K.S., F.R.P.S.

THERE are six basic essentials of the soundhead of the projector: 1. It must feed the film at a perfectly constant speed past the scanning point; 2, it must hold the film accurately in the focal plane of the optical unit; 3, the track must be accurately centred laterally with the scanning beam; 4, the scanning beam must be perfectly square; 5, the scanning beam must be perfectly even along its length; and 6, the optical unit must scan a sufficiently narrow strip of the track for the high frequencies to be reproduced. Continuing his series of articles on "Points to Watch in Choice of a Sound Projector," R. Howard Cricks deals this month with these fundamental requirements.

If the speed of the film in the soundhead is not constant, the pitch of sound will vary correspondingly. The speed variations may be so gradual as to cause an audible change in pitch like a gramophone record running down; that is onomatopœically known as a *wow*. The change in pitch may, on the other hand, be so rapid that individual pitch changes are not noticeable—all that is heard is a general harshness of speech and music. Such a speed variation is known as *flutter*, and is naturally more difficult to detect.

An essential for the prevention of wows is a sufficiently heavy flywheel. In most soundheads the flywheel is driven by the film by means of a friction drum, and the mass of the flywheel is therefore limited. A frequent cause of wows in substandard machines, with their tiny motors, is a faulty take-up, which causes the motor to vary in speed.

The principal flutter frequency is 24 per second, and its harmonics; it may be due to the intermittent motion affecting the film on the scanning drum, or to a jerky pull of the sprocket teeth. Both gate and take-up sprocket must therefore be isolated from the soundhead, usually either by a number of sprung rollers, or preferably—because it puts no strain on the film—a free loop.

Where there is mass and resilience, there is a risk of oscillation or bouncing. Therefore, some measure of friction is necessary as a further preventative of wows.

Our second requirement is adequately met by the drum type scanning head. The principal cause of the track going in and out of focus with the scanning beam was formerly what is known as "film weave"—stresses in the film base which caused buckling.

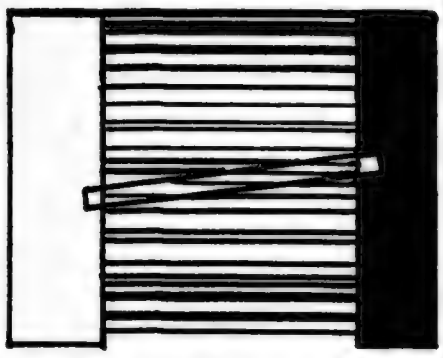
If our third point, the need for correct lateral guidance of the film, is not met, the mask lines may impinge upon the scanning area, causing a 24-cycle hum, and in the case of the variable-area track, peak-chopping of the sound waves—the first illustration. Prints may vary, and some form of lateral adjustment of the film path is therefore desirable.

If the scanning beam is out of square—or to use the technical term, out of azimuth—the effect is almost exactly the same as its being out of focus.

Uneven illumination along the scanning slit is an inherent fault of any optical system. It can be much aggravated by the use of an aged exciter lamp, with sagging filament; in some machines, maladjustment of the exciter lamp may cause it.

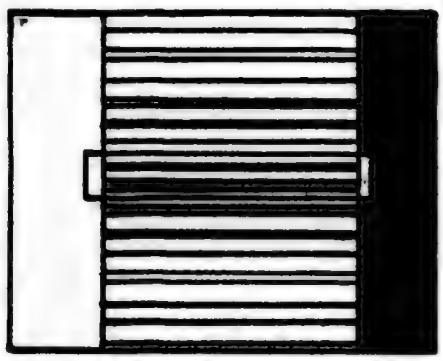
Its effect varies with the type of track. With the variable-density track the effect is nil, because the track is identical across its width: with a single hump or unilateral track the effect is nil, because the quite serious distortion of the wave-form. With the multilateral area track the effect will be intermediate.

Turning to our sixth point, most users will no doubt be aware that the scanning slit on the film is produced by the projection of



If the scanning beam is out of azimuth, it will cover parts of several high-frequency waves, causing loss of treble

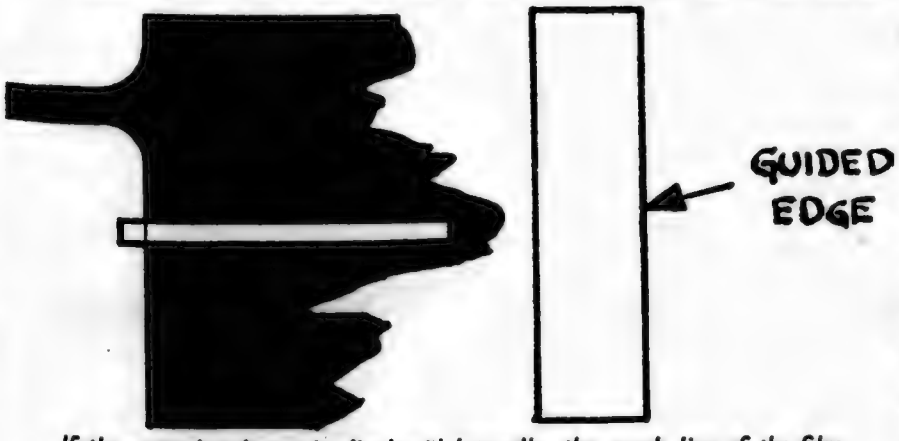
a knife-edge slit inside the optical unit. A scanning beam that is too wide will fail to separate the tiny modulations representing the high



If the scanning beam is too wide or out of focus, it will fail to resolve the individual waves of high-frequency recordings, similarly causing loss of treble

frequencies and so will cause treble losses, as shown in the third diagram. Because the speed of 16-mm. film is only two-fifths that of 35-mm., and the wavelengths of the sounds therefore bear the same relationship, it is theoretically desirable that the slit width should be only two-fifths that of the 35-mm. soundhead: since the latter is commonly .001 in., the 16-mm. slit should ideally be .0004 in.

At least one manufacturer claims the latter figure. But I have always questioned whether in practice such a narrow slit is obtainable, simply because of light diffusion within the thickness of the film.



If the scanning beam is displaced laterally, the mask line of the film may cause a 24-cycle hum, and in addition, the peaks of a variable-area track may be clipped

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A GUIDE TO THE LATEST EQUIPMENT

Two Continuous Film Strip Display Cabinets

An adaptation of the Adiescope film strip projector, Adiescope's Daylite Automatic Strip Projector stands 3 ft. in height, is 25 inches deep and 20 inches wide. It has a screen measuring 15½ inches by 11¾ inches

THE Auto-Film Strip Unit, marketed by British Industrial Films, is a completely automatic projector for film strips. It is described as ideal for exhibitions, showrooms, reception lobbies, windows and general display work.

The film strip pictures are automatically shown on the unit's own self-contained screen at any prearranged interval of time, the average being five seconds. Individual pictures, or a complete film strip sequence, can be projected automatically, without any attention, hour after hour, shutting off automatically at any predetermined time.

A special technique of film strip production and processing is required, which is carried out completely at the British Industrial studios.

These units are not for sale, but may be hired at £12 a week, including full maintenance. Discount is allowed for long bookings.

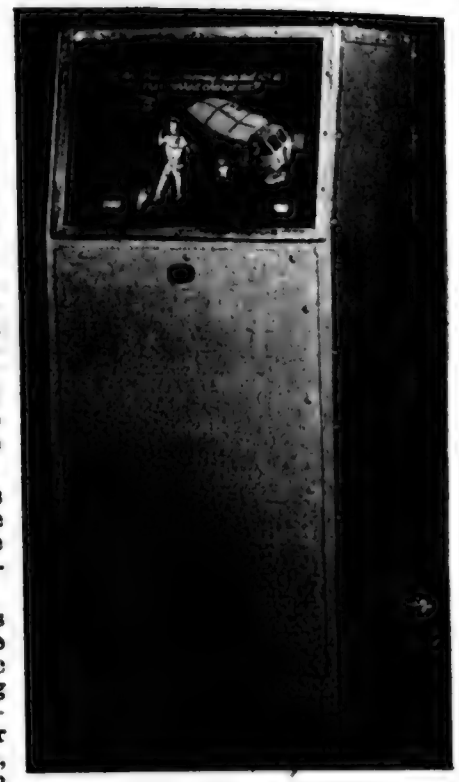
The cost of each frame on a film strip, for drawn and creative work, is £5; for adapting lettering and processing client's own photographs, approximately £1 15s. Additional copies of film strip can be provided at 10s. a strip.

It stands 3 ft. in height, is 25 in. deep and 20 in. wide, and has a built-in screen measuring 15½ in. by 11¾ in. It is a completely self-contained unit housed in a welded aluminium cabinet, the front panel of which is interchangeable to carry the exhibitor's name or trade mark.

The Daylite gives a continuous show of between 120-180 separate frames. A silent motor drives the projector mechanism through fool-proof gears.

The complete assembly consists of a specially designed Adiescope and endless film carrier, automatic silent drive, motor-driven cooling fan, pre-focused optical system including 250-watt mercury vapour lamp, high-efficiency condensers, reflectors and built-in projection screen. It operates from the electric mains, and the speed is variable.

Continuous film strips can be specially made to meet individual requirements.



Any pre-arranged interval of time can be determined for continuous pictures shown on British Industrial Films' Auto Film Strip Unit. The units are for hire at £12 a week, including full maintenance.

Adiescope's Daylite Projection Box

Fundamentally a specially adapted version of the Adiescope film strip projector. Aidescope Daylite Automatic film strip projector, marketed by International Engineering Concessionaires, has been designed for picture displays in stores, stations, public buildings, shop windows, kinemas and theatres.

Biggest-ever Display Staged in U.S.

The largest display of audio-visual equipment and materials ever assembled—at any time, any place—was staged at the 1947 convention of the National Association of Visual Education Dealers, at the Sherman Hotel in Chicago, August 3-6. Sixty-nine firms, including every major manufacturer of projection equipment and accessories, plus all prominent education film, filmstrip and slide producers, booked exhibition spaces.

Pullin Introduces a Sound Strip Machine

A NEW design in film strip projectors, shown by Pullin's at the recent British Industries Fair, enables a recorded lecture to be illustrated by an automatically moving film strip.

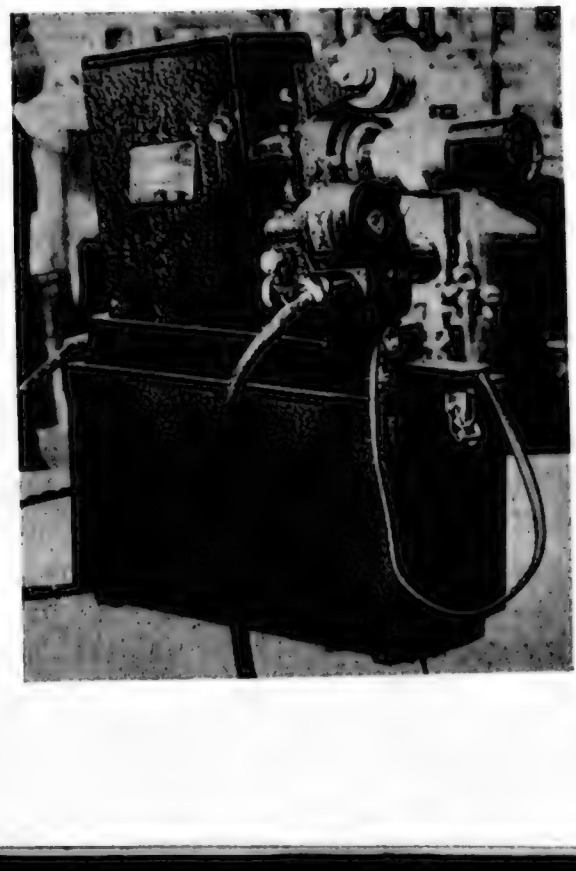
A soundhead is linked to the projector through a remote control unit attached to the projector and the strip is automatically transported from frame to frame by an impulse created in the sound track recorded on 16-mm. film. The track is, in turn, coupled to a loudspeaker.

The apparatus is claimed to be ideal for lectures which are not suitable for production into talking pictures. Economy in the use of film stock is obtained without loss of effect and a lecture can be brought up to date by the alteration of illustrations at short notice.

About 50 illustrations are all that is required to make a 20-minute talk sufficiently varied from the pictorial vewpoint. The advantages of having the talk itself recorded need no stressing.

The prototype apparatus is to be used in the autumn by the educational team of the Farms and Gardens Department of Boots, the chemists.

Islington Council is to enter into a contract with L. H. Blackwell and Co., 133, Empire Road, Perivale, Greenford, Middx., for the supply of duplicate portable B.T.H. 16-mm. projectors, estimated to cost £500.



FILM STRIPS WITH SOUND

Of particular interest to lecturers, this modification of a Pullin film strip projector reproduces a recorded commentary to automatically-controlled picture changes

New G.B. Models On the Way

NEW 16-mm. equipment from Gaumont-British Equipments is expected to make its appearance on the market in the near future

But, says the company, introduction of these new models will in no way affect servicing requirements for the G.B. 16-mm. models now in use.

The provision of spares, technical and servicing assistance will continue to be at the disposal of users of the following G.B. models by the Service Department of G.B. Equipments: G.B. 16-mm. projector models—K.516, L.516, L.16, K.16, H.16, Model A (HMP), Model B (SMP).

Servicing of the 16-mm. projectors is being carried out under three categories, according to the amount of work involved. Details of this servicing plan are available on request to the Service Department at Woodger Road, Shepherd's Bush.

Eire Equipment Flashes

Century Machinery Stores, Dublin, has secured the agency for the Ampro sound and silent models of Simplex-Ampro.

Sub-Standard Equipments, of Sight and Sound House, Dublin, are distributing Pathe features in Eire and have added a number of Castle film shorts to their library.

The Parochial Hall, Clifden, Co. Galway, has been fitted with an Oehmichen Projector by Sub-Standard Equipments, Dublin.

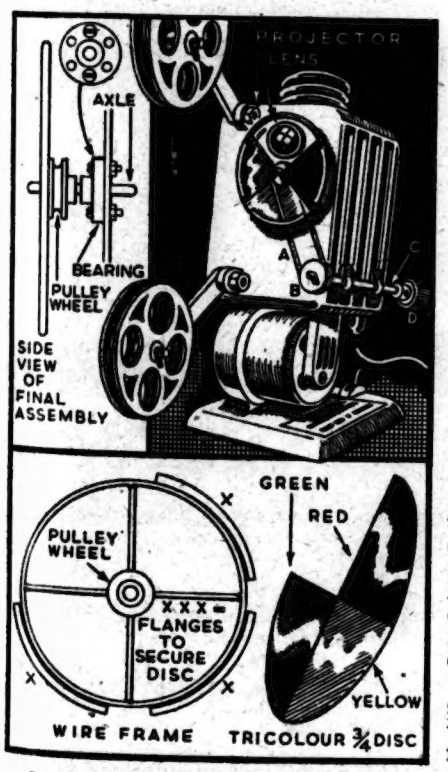
LETTERS

Care in Presentation Pays Big Dividends

HAVING visited several 16-mm. performances outside my own I was surprised and interested in seeing the ways in which their programmes were presented to the public.

In most cases the public was given first-class shows properly presented, but several outfits were content with crude presentations. These included such faults as: (1) Sound far too loud and distorted, making it unintelligible although the picture was an expensive programme; (2) films not properly masked or the screen insufficiently illuminated (this mostly in conjunction with a white screen); and (3) seating arrangements placed any old how, resulting in patrons bumping into them during the performance.

These are three common faults which can easily be remedied.



Reader Eakins suggests this simple device to colour-flood the screen when playing-in a film

Unfortunately, programmes presented in this way give the public the impression that all 16-mm. outfits are the same, and only interested in the admission prices.

Another damaging factor in the 16-mm. industry is the "pirate" showman who will insist on invading a village because he had heard that so and so has been having a good attendance at his shows.

My outfit, which is probably far from perfect, tries to overcome all of these difficulties.

Our sound system is overhauled and thoroughly cleaned regularly. We do not use the speakers as supplied with the projectors, as it it too much to expect one speaker alone to cover all the frequencies, especially at high audio, but instead we have substituted a specially designed reproducer which includes two special units. We have been congratulated by our audiences on the standard of our sound.

I am enclosing diagrams of a simply constructed device which helps us to bring our 16-mm. shows into line with a static kinema, by flooding the screen in colours when playing into the leader of a film. All the components are easily obtainable.

When starting up the projector with the first colour, say, red, the knob is turned slowly to the next colour to gain the effect of blending into each other. The wires of the frame do not blurr the screen.

W. H. EAKINS.
Eakins Mobile Cinema,
Church Street, Dromore,
Co. Down, N. Ireland.

Optic Change Challenges Maltese Cross

IN your issue of June 26, 1947, I followed with great interest the remarks of your correspondent concerning the Maltese Cross intermittent for transporting damaged film satisfactorily, also his statement that the Maltese Cross has never been beaten for transporting film or it would not have survived as long as it has.

I would like to put my point of view down on this subject as I feel that the writer is not fully informed of the development in projectors.

Since the last 30 years a projector has been produced by the A.E.G. under the name "Mechau" with the optical change, which is to my knowledge the only one with 100 per cent. safety transport of damaged film, even if the film is torn over 50 per cent. Through my own experience I have seen films going through the projector where the film was just hanging on one perforation hole.

This projector is working without a Maltese Cross and the film is continuous at speed, as it leaves the spool through the whole projector without any interruption of a Maltese Cross. The work that is otherwise done by the Cross is left to a mirror drum. A mirror drum is divided into eight sectors and the projector, compared to others, is 100 per cent. steady.

Furthermore, any pictures can be shown dating from 1900 and onwards because the projector is fixed with a friction motor which allows any speed from five pictures up to fifty and is foreseen with full automatic equipment for safety. The only reason that this projector has not beaten the world market is that a 50 per cent. loss of light exists from the arc to the optic change through the optic.

WILLIAM STEEL,
32, Stanlane Place,
Largs, Ayrshire.

The correspondent, whom William Steel quotes, probably left the Mechau out of account because it is not normally employed for projection in this country. Granted that it possesses the advantages claimed for it in the letter above, there are also certain drawbacks in its operation which have prevented its extensive use. To one of these William Steel refers.—ED.

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PRODUCTION

What's Going On in the Studios

THIS specialised feature follows the progress of 16-mm. films in the making. It covers a selection from the schedules of some of the major producing units, and embraces 35-mm. "shooting" which will be reduced for primary distribution on sub-standard gauge. Restrictions on space prevent the inclusion of full details of all films in production. An asterisk denotes 16-mm. production.

Company.	Title.	Type of Film.	Nature of Subject.	Length.	Sound or Silent.	Colour or Mono-chrome.	Production Stage or Remarks.	Technical Credits.	Distributor.
ANGLO-SCOTTISH.									
For Board of Trade ...	British Hydro-Electrical.	General interest	Hydro-electric construction.	2,000	Sound	Mono-chrome.	Early shooting stages.	Director : Anthony Squire	C.O.I.
*For Rose's Lime Juice	Untitled ...	Lime plantations	Staff instructional	100 ft.	Silent	Mono-chrome.	Scripting	Director : Arthur Taylor	Rose's
BR. FOUNDATION.									
For Director of Naval Training.	This Film is Dangerous.	Instructional	Kinema fire-fighting	18,000	Sound	Mono-chrome.	Editing	Director : Ronald Haines	D.N.T.
CAMPBELL HARPER.									
*Edinburgh	How Glasgow is Governed.	Educational	Series of six films on citizenship.	350 each	Silent	Mono-chrome.	Well on schedule	——	Glasgow Corpn.
CHELSEA COLOUR FILMS.									
*Br. Sailors' Society	A Place to Hang Your Hat.	Interest ...	Work of the Society	800	Sound	Colour	Location work finished. Historical scenes to start.	Script and camera : John Mallinson. Second camera unit : J. L. Philip.	B.S.S
CROWN FILM UNIT.									
For Ministry of Labour	Civil Service as a Career.	Instructional	For children of school-leaving age.	2,500	Sound	Mono-chrome.	Shooting script in final stages.	Director : Colin Dean	C.O.I.
For Board of Trade	Sheffield ...	Interest ...	Industries of Sheffield.	2,000	Sound	Mono-chrome.	Editing	Director : Richard McNaughton.	C.O.I.
For Ministry of Health	Patent Ductus	Medical ...	Patent ductus operation.	2,000	Sound	Mono-chrome.	Editing	Director : Pat Jackson	C.O.I.
GATEWAY.									
*Winchmore Hill Studio.	The Gothic Arch.	Educational	Development of the arch from Saxon to Tudor times.	350	Silent	Mono-chrome.	Titling	Script : C. W. Bending. Direction : Hugh Baddeley. Photography : John Ganderson, Hugh Baddeley. Animation : L. F. Minter.	Gateway Film Prods.
*Winchmore Hill Studio.	Spanish Morocco.	Educational	Modern Survey of the country and people.	300	Silent	Mono-chrome.	Filming Diagrams	Script : Edna Bending, M.A. Direction : Hugh Baddeley. Photography : Hugh Baddeley. Animated Diagrams : L. F. Minter.	Gateway Film Prods.
*On location, Norfolk	Making a Farm Cart.	Instructional	An old English craft from tree-felling to finished product.	300	Silent	Colour	Final editing and titling.	Script and Direction : Alan C. Simpson. Photography : Alan Simpson, Hugh Baddeley.	Gateway Film Prods.
*On location, London streets.	Imps' Playground.	Instructional	Safety First film for Children.	200	Silent	Mono-chrome.	Final editing	Script and Direction : Leonard F. Minter. Photography : H. Roger Dale.	Gateway Film Prods.
G-B INSTRUCTIONAL.									
Imperial Studios, Elstree.	Atomic Energy	Educational	Story of the atom	5,000	Sound	Mono-chrome.	Editing	Director : Derrick Mayne	C.-B.I.
For International Wool Secretariat.	Material Evidence.	General interest.	General film on wool	3,000	Sound	—	Editing	Director : Darrell Catling. Cameraman : Frank North.	G.-B.I.
Elstree Studios for Gillette Industries.	Chin Chat ...	Interest ...	How to shave ...	1,000	Sound	Mono-chrome.	Editing	Director : James Hill.	G.-B.I.
GREEN PARK.									
Film Producers' Guild	The Route to Australia.	General interest.	Travel by air ...	—	Sound	Mono-chrome.	Editing	Director : John Eldridge. Cameraman : Martin Curtis.	B.O.A.C.
For Board of Trade ...	Five Towns ...	Overseas interest.	Regional film about potteries.	2,000	Sound	Mono-chrome.	Editing	Director : Terry Bishop. Cameraman : Ray Elton. Script : Randall Swingler. Asst. Dir. : Erica Masters.	C.O.I.
For Board of Trade ...	Seven Sisters	General interest.	British ships under foreign flags.	2,000-3,000	Sound	Mono-chrome.	Editing	Director : Humphrey Swingler. Camera : Peter Hennessy.	C.O.I.
SCIENTIFIC AND DOCUMENTARY FILMS.									
Factory location ...	Shoemaker ...	Instructional	Addition to existing series.	1,000 app.	Sound and mute.	Mono-chrome.	Production well in hand.	Staff technicians.	U.F.P.
*Location	Blind Weavers	Charity appeal.	——	600	Sound	Colour	Scripted and ready for shooting.	Staff technicians. Camera : Jack Searle.	U.F.P.
Location	Gold Mining ...	Instructional, theatrical.	Mining in Rhodesia	3,500	Sound	Mono-chrome.	Well in hand	Supervision in Rhodesia. Victor E. White and staff.	Not fixed.
Location	Asbestos Mining.	Instructional, -theatrical.	Mining in Rhodesia	3,000	Sound	Mono-chrome.	Scripted	Supervision in Rhodesia. Victor E. White and staff.	Not fixed.
SHELL PETROLEUM.									
——	How an Aeroplane flies.	Instructional	Aerodynamics 6 Parts.	10,000	Sound	Mono-chrome.	Editing	Directors : John Shearman, Bill Mason, Lionel Cole. Camera : Sidney Beadle.	S.F.U.
——	Refinery (working title).	Educational	Oil Refining in three parts.	5,000	Sound	Mono-chrome.	Animation	Director : Denis Segaller ; Animation : Francis Rodker, A. J. Shaw.	S.F.U.
THAMES & CLYDE.									
*Glasgow	How a City is Governed.	Educational	Series of six on civic services.	350 each	Silent	Mono-chrome.	Well in hand	——	Glasgow Corpn.
VERITY FILMS.									
*In association with F.P.G.	Pedigree Stock	Agricultural	British pedigree stock.	2,500	Sound	Colour	Editing	Producer : O. Skilbeck. Director : Lester Laurance.	C.O.I.
For Ascot Water Heaters.	Symbols of Service.	Instructional	Plumbing	2,000	Sound	Mono-chrome.	Dubbing	Director : Lester Laurance. Camera : J. Ambor.	Ascot Heaters.
WALDEN FILMS.									
*On location, Switzerland.	Swiss Scene (prov. title).	General interest.	Travelogue of Switzerland.	400	Sound	Colour	Editing	Director : H. W. E. Byne Cameraman : F. Hill Matthews.	Walden.

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